

Kine *matograph* WEEKLY

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16

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"ON AN ISLAND WITH YOU" • "CASS TIMBERLANE" • "POLLY FULTON" • "SUMMER HOLIDAY" • "GOOD NEWS"

"EDWARD, MY SON" • "NO MINOR VICES" • "ACT OF VIOLENCE" • "WORDS AND MUSIC"

"THE 3 MUSKETEERS"

"COMMAND DECISION"



*And
Meanwhile...*

a Very MGMerry Christmas to You!

GOLD!!!

WARNER BROS.

TREASURE of SIERRA MADRE

STARRING

HUMPHREY BOGART



WITH

WALTER HUSTON



TIM HOLT • BRUCE BENNETT

DIRECTED BY

PRODUCED BY

JOHN HUSTON • HENRY BLANKE

SCREEN PLAY BY JOHN HUSTON • BASED ON THE
NOVEL BY B. TRAVEN • MUSIC BY MAX STEINER



Kine matograph WEEKLY

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THE "REEL"
WORLD EVENTS

See BRITISH
MOVIETONE NEWS

THE BANK'S CONTROL OF FILM BUYING

Small Renter Complains
of Hardship

THE Bank of England, which has authorised payments of nearly 8,000,000 dollars to the U.S. during the five months ending November 27, since the Anglo-American agreement came into force last June, has tightened its control on outright purchases.

S. A. Fancey, a director of New Realm, told the KINE, this week that the Bank refused to let his firm complete one deal because it considered the price too high. New Realm wanted to buy the film for its showmanship values.

Mr. Fancey said that most deals now had to be on a royalty basis, the New York agents taking only 25 per cent. of British market profits. He said that some renters could not obtain serials and other product from re-issue agents in the States because these agents are not interested in having any moneys frozen in Britain, with no guarantee of it ever being released.

John F. Warren, the accountant operating the allocations scheme for the Control Committee, told the KINE, that so far the scheme has worked very smoothly.

"Billings" Figures

He admitted that it was difficult for the smaller companies. These companies, he said, must produce their "billings" figures to claim a part of the overall allocation.

If the smaller renters did not do good business on some American product then, obviously, they would not have very large allocation. He added: "Any grouse can be put down to quality of product. It means, surely, that there are no dollars available for buying bad films because renters who handle poor quality U.S. pictures are not showing high returns from them."

William J. Gell, managing director of Monarch, said that he had no complaints to make because the allocations were fair all round. A small company could claim a percentage of the total 17,000,000 dollars allowed out of Britain for annual film purchases in the same way as a major, he argued.

Mr. Gell added: "I have been able to make outright purchases. But if one buys a film for £10,000 you can't automatically remit 25 per cent. of that to the U.S. The picture must earn that amount of money."

Small Hall Terms May Go to Arbitration

CEA ACTION IF KRS "WIPES OUT
16-YEAR-OLD PRACTICE"

Hopes for Resumption of Rank Talks

UNLESS the Kinematograph Renters' Society agrees to revert to its past policy of a small exhibitors' terms scale of £125, the CEA will insist at the next meeting of the joint committee that the matter goes before an independent chairman for national arbitration.

Walter Fuller, general Secretary of the CEA, told the KINE, this week that the exhibitor delegates will meet the KRS on Thursday, January 6.

The renters had no right, he argued, to wipe out a trade practice which had existed for more than sixteen years because of a possible vendetta against the Rank Organisation.

Last month the CEA delegates were informed that the KRS could not continue the present system. Instead, renters were prepared to give exhibitors better terms if they submit their detailed accounts to show that current rates are uneconomical.

Rank's Offer

Earlier this year Arthur Rank made an offer that if the KRS as a whole agreed, he would welcome an increase in smaller exhibitor terms from £125 to £150.

Meanwhile, the CEA is preparing to take the next step in its negotiations to force a general reduction in GFD rental terms.

Members of BFPA's rental committee will go to the CEA offices on January 5, when CEA president, Dennis Walls, and Walter Fuller will hear BFPA comments on its summing-up of the position.

Arthur Rank has said that he cannot continue talks concerning GFD until the CEA had approached the BFPA's committee. Exhibitors are hopeful that after the January 5 meeting, which some consider a "polite formality," they will be able to resume talks with Mr. Rank concerning GFD terms.

B of T INQUIRY STARTS JAN. 5

THE Board of Trade's Committee of Inquiry into film exhibition and distribution will hold a preliminary meeting on Wednesday, January 5. This statement was made by the Board this week—when one man was missing from the committee. His appointment has not been made yet, although the Board hopes to announce the name before the January meeting.

The committee is expected to make a thorough examination of renting and exhibition practice within a few weeks, working at a speed which is well above the average for a Government investigating body. Harold Wilson, the President, has made it clear that he wants the report as quickly as possible.

A Board spokesman said this week that the committee will welcome evidence from any body or individual within the trade. Evidence should be first submitted as a memorandum, fifteen copies being supplied to the committee's secretary, W. O. Newsam, at the Board's Millbank offices.

NATKE Negotiations

A resolution has been passed by the North Staffs branch urging the General Council to communicate to the branches any information of negotiations on rates of pay at an early stage in the discussions.

WE 'LOOK IN' ON RANK TELEVISION

Full-Scale Kinema
Demonstration

ABOUT a hundred Pressmen, representing newspapers and radio groups with a total circulation reaching nearly all peoples of the world, were going to the first full-scale demonstration of the J. Arthur Rank Organisation large-screen television system on Tuesday evening.

It was the KINE, which first exclusively published pictures and details of the Cinema-Television system of kinema relay.

ARO officials anticipated before the show that correspondents would cable many thousands of words to the United States, Europe and elsewhere, to describe the technical advance made by Britain in the exciting new business of tele-kinemas.

According to a KINE reporter, the demonstration was to start at 8.30 in the evening, lasting for an hour and a half. Pressmen were being shown the BBC Alexandra Palace programme, including the weekly "teen age" show.

The screen in the Palais de Luxe, Bromley, where the demonstration was being staged, is 16 ft. by 12 ft. The projector is placed about 40 ft. from the screen. The lines used are 405, the same as put out by the BBC.

BBC engineers have seen similar demonstrations, but, so far, none has been given to exhibitor members of the CEA.

This week the North Staffs branch of the CEA passed a reso-

Continued on page 7

ACT'S LABOUR PACT WITH TECHNICOLOR

ACT has completed a new working and wages agreement with Technicolor. The new deal was approved by the laboratory on Friday and by the union on Monday evening. It was being signed before Christmas.

The agreement follows the general pattern of the union deal with the Film Laboratory Association, except that the Technicolor members will have a 45 instead of a 44-hour week. The factory works a three-shift system.

George Elvin, general secretary of ACT, said this week that the union is very satisfied with the agreement.



TO ALL "KINE." READERS
A Happy Christmas and a
Merry Box-Office

KINEMATOGRAPH WEEKLY

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Stars and Charity

THE difficulty in obtaining the attendance of stars is frequently a matter of concern to organisers of functions on behalf of trade charities. The experience of the Sussex branch of the CEA which was described in such vigorous terms at its last meeting is unfortunately by no means exceptional. At Glasgow, for instance, a similar problem seems to have arisen. Indeed, the position has become so much of a headache that promoters now usually hedge on the possibility of the appearance of a star. The eager readiness displayed by exhibitors to organise functions in aid of our benevolent funds is most encouraging and their chagrin at the inability, notwithstanding strenuous efforts, to obtain the attendance of a screen personality, is understandable. They rely upon a big name to bring success to their unselfish endeavours and when this is not forthcoming they, not unnaturally, assume that nobody at CTBF headquarters is taking trouble to back their efforts. Nor do they exonerate the producers who, they argue, cannot appreciate the publicity value of such personal appearances.

But who really is to blame? The CTBF must ultimately rely upon the good offices of the producers. Our players, although they have been much criticised in this respect, have really lost an opportunity to assist charitable causes and particularly those of our own trade. The disappointments rising from the refusals is the responsibility of the producers, but are inherent in the hard facts of film production itself. In one organisation alone there is an average of over 100 daily requests for "personals"—far beyond the capabilities of any company, however willing to accede to them. If we are to make the pictures we need in the time that will be economic nothing, not even charity, must be allowed to interfere with the process.

To combine star publicity with charity matters must be efficiently organised. As with charity appeals to exhibitors, the onus of sifting applications and allocating stars to those approved must be undertaken by a central organisation. Obviously this is a matter which primarily concerns the CTBF and the BFPA and between them they should be able to evolve a method of working which will ultimately obviate much heart burning and subsequent recrimination.

Long Shots

THE first business before the House of Commons when it reassembles after the Christmas recess on January 18 will be the third reading of the Film Loans Bill. It will be moved by Harold Wilson and Oliver Lyttelton will again be the principal Opposition spokesman. As the House is being asked to proceed straight to the third reading without a recommittal stage it is evident that the Government is not considering amending the Bill before it leaves the Commons.

This could still be done if between now and January 18 the Government put down a special motion to recommit the Bill in respect of certain clauses which it is proposed to amend, but this does not seem likely.

DURING the committee stage Harold Wilson promised to consider the point raised by the Opposition about limiting the amount to be spent on any film for which a loan was made to its probable earnings in the United Kingdom.

So far no method has been found of doing this without at the same time placing severe restrictions on the producer. The Board of Trade is not anxious to prejudge the issue or to overlook the possibility of overseas earnings.

But both the Board of Trade and the Opposition are working on it and it is probable that amendments on the point will be put down when the Bill is considered by the House of Lords.

EXHIBITORS generally were interested in the KINE report last week that the Home Office may have to bring the much-criticised Sunday Cinematograph Act before Parliament early next year in order to make amendments which would enable the Treasury to pay out Exchequer funds to support the British Film Institute.

CEA officials, of course, have always been on the look-out for every opportunity to snipe this Act, which legalises the charity contributions as a kind of peace offering for permission to give Sunday shows.

By what I hear, if this Act so much as makes a moment's appearance in either House, MPs will be briefed by exhibitors and, for that matter, by the trade as a whole to attack it in every possible way.

It would be a good day for the exhibitor were the industry to succeed in having the S.O. charity payment clauses abolished, but it might well spell disaster for the BFI.

BELIEVE me, things are not too good for the Institute at the moment. There was no official statement forthcoming after last week's meeting of the

Board of Governors. And no wonder—the Board doesn't know from where or when the next few pence are coming.

Meanwhile, Whitehall seems to be running round in circles.

THINGS seem to be moving rapidly on the rental front. Exhibitors always stop to think again when a renter reduces his charges; and there's some pretty serious thinking going on these days.

I hear that one company is asking 27½ per cent. for the bulk of its product first run, from independents at that. The same renter has put a 30 per cent. ticket to one or two top star films, with a ceiling of 40 per cent. first run on its one "film of the season."

Well, it's been argued up and down the Street for some time that Hollywood would answer British quota with a price-cutting war. Maybe. But at the same time reports come in to the effect that fewer renters are willing to book flat rate. And, as you know, the KRS has bluntly refused to carry on recommending its members to accept small exhibitor terms at £125.

There are many complexities. But it's good Christmas news that any rentals show a downward trend.

AN early Christmas week Press date prevents the KINE, dealing with the results of the first post-war television demonstration on Tuesday at the Palais de Luxe, Bromley

The holding of this Press review seems to have given rise in many quarters to the impression that J. Arthur Rank intends to force the issue between the Government and the industry.

This, I am assured, is not the real reason for putting on the show. The Press was seeing nothing which has not been a regular cinema-television accomplishment for several months. JARO wanted to correct some wrong conclusions which a few technical writers have gained about wide-screen television.

I GATHER that the trade attitude is hardening towards the proposed BBC agreement for the televising of commercial films.

CEA branches are none too happy concerning the benefits exhibitors will derive from the exchange of facilities, although none has yet gone so far as North Staffs in urging that the negotiations be broken off.

Certainly, however, there will be a very frank discussion when the CEA report is brought before the committee on January 5.

SO well satisfied are JARO executives with the results of the independent frame production. "A Warning to Wantons," that they plan a con-

siderable expansion of the use of the process.

This is the reason behind the appointment of Sydney Box to Pinewood. He will act in the capacity of executive producer for the organisation for the development of the independent frame.

Sydney's move involves a change in the set-up at Shepherd's Bush, where Betty Box and Tony Darnborough become joint executive producers. And you will see from the product they will be called upon to handle the Bush will be busier than ever in the New Year.

NO one, not even Arthur Albin himself, knows how long he has been in the chair of the Edinburgh section to which he was re-elected last week.

Some years ago my Edinburgh correspondent tried to clear the matter up, and searched through an old musty minute book, but without success.

Mr. Albin 20 odd years ago began to deputise in the absence of R. C. Buchanan, but if he was ever formally appointed the fact, for some reason, is not minuted. Anyway, he seems to have got a life job, and the members apparently want it that way.

THE dropping of Louis Dickson from the General Council marks the end of a long and faithful record of service. All through the war, month after month, Mr. Dickson left the safety of his own town to run the risks of bomb-battered London on CEA business, and it is a pity that R. McLaughlin's election should be at the expense of such a loyal soul. But Mr. McLaughlin's election to GC was overdue. He is not new to it, and there is no one in broad Scotland with a better grip of trade problems, or greater lucidity in stating them.

THE voluntary winding-up of some seventeen subsidiary companies of Gaumont-British is another step in the streamlining policy indicated by the formation of Circuits Management Association.

I am told by G. F. R. Marshall that the companies concerned are wholly owned by the Corporation and that their consolidation with the main group will make for easier administration on the financial side.

Mr. Marshall, the administrator of the CMA, expresses pleasure at the way in which the new organisation is functioning.

MANAGERS, he said, now have their activities clearly defined, and they appreciate the greater scope they are allowed within the new set-up. Moreover the feeling that their views have some definite weight with the executive results in better morale and more co-operative working.

My frequently expressed view that the way to extract the best from the men in the field is by more frequent visits of the top-ranking executives is endorsed by Mr. Marshall. The exchange of opinion and the submission of suggestions in these circumstances, he thinks, more likely to effect tangible results

PEOPLE OF THE WEEK

seen through the
'KINE.' lens



OLIVER LYTTELTON



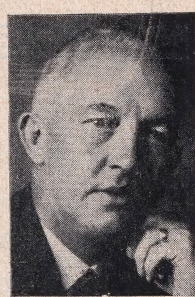
BETTY BOX



A. C. DARNBOROUGH



LOUIS DICKSON



ALFRED SMITH

than any amount of memo writing or even the adoption of the normal channels of procedure.

REPRODUCTION on our feature page of the still of "Sally Bishop" reminds me of its director, Maurice Elvey, a man who rarely failed to turn celluloid into box-office.

Maurice, in the old days, was responsible for three pictures which are being remade with the modern look.

There was "The Elusive Pimpernel," which he did for Stoll in 1920 with Cecil Humphries and Marie Blanche, and which London is producing; "The Passionate Friends," which he directed in 1922, and which has just been completed by Cineguild. The third, "School for Scandal," which was made in 1931 with Madeleine Carroll, is to be produced by Renown.

A CHRISTMAS note from Lou Morris, now enjoying the heat-wave in South Africa, asks me to convey to his many friends in the trade his season's greetings.

It is unlikely that Lou will return before the early summer. Meanwhile, though up to his neck in his numerous business activities, he finds opportunity to have a "wonderful time."

FIVE years ago when J. Arthur Rank first instituted his Christmas luncheon to the Press, the proceedings were not unmarked with a certain acerbity. We have mellowed since those days, for not the merest whisper of controversy marred the good fellowship at last Wednesday's function.

Indeed, although Sydney Wynne's department trailed its coat by providing us with the "Hatchet Weilder's Handy Guide to Epithets . . . contumely . . . and plain cracks," no one of the four estates of the Press who answered their toast took advantage of the anthology so obligingly supplied.

Everything was harmonious from the time when J. Arthur Rank extended his brief though warm welcome to his guests for whom he promised "bad news" in 1949 in the shape of more British pictures to criticise

THE usual annual progress report was given this year by Wynne, who alternated a heartening record of the success of British films with good-humoured banter of the visitors and, occasionally, a well-turned crack at the Organisation. It was a most effective speech.

It was this lighter vein which flavoured the responses of those who spoke on behalf of the Press.

ANOTHER interesting date on Wednesday was the cocktail party given at Claridges by the Duke of Sutherland, president of the British Film Institute, to introduce the newly appointed Board of Governors of the Institute.

The representative gathering included many who, like F. A. Hoare, of the Specialised Film Producers' Association, took an active part some 16 years ago in launching the BFI.

The presence of Gerald Barry, director-general of the Festival of Britain, 1951, was a reminder that the Institute has been entrusted with organising the film section of the festival.

Bruce Woolf, the veteran of documentary, emerged from his retirement to meet former colleagues who included Mary Field, Paul Rotha, Donald MacKenzie, Denis Wratten, to mention a few I noticed.

OTHER guests were Tom O'Brien and George Elvin. Tom was loquacious concerning his view of the needs of British production. Incidentally, it is notable how his advocacy of ploughing back Entertainments Tax is now being reiterated in other quarters.

But he still maintains that a prosperous industry must be based on mutual confidence between Britain and America, and he urges the only way that can be achieved is by means of his suggested Anglo-American conference.

This, he contends, is the ultimate remedy whatever the result of the inquiry of the Portal Committee into rentals and distribution.

THE New Year diary is filling up. First date is January 7, the annual dinner and ball of the Newcastle Cinematarians at the Oxford Galleries, which, according to Alfred Smith's invitation, promises to be a most interesting affair.

Then a cheery note from Halderson Rundle, who apparently has made a good recovery from his recent illness, invites me to the annual meeting of the Devon and Cornwall branch on January 17. Proceedings include a little dinner on Sunday evening and the branch luncheon the following day.

With a lively recollection of previous occasions of this nature

at Torquay, I will certainly make every effort to attend—fog or no fog.

THE following weeks will be important for Scottish exhibitors. January 13 is the Glasgow Cinema Club's Silver Jubilee dance, and ten days later the annual meeting of the branch takes place.

A SEASONABLE gesture by Bob Wolff is acknowledged by Arthur Dent, whose firm, Ad-

vance Films, recently completed "The Nitwits on Parade."

The title clashed with that of the RKO-Radio film, "The Nitwits on Broadway," which, when it was pointed out to Bob, he readily agreed to alter. The film was shown this week under its new title, "Loonies on Broadway."

At a time when British and American interests appear to be somewhat strained this is a friendly gesture which is much appreciated. A. L. C.

CLOSE-UPS

by Screencomber

The Astonishing Truth!

BECAUSE a leading trade gossip has hinted at a story so incredible that he might have dismissed it without a second's thought rumours are buzzing around and around, like the music that comes out here, or a group of trade committees. A similar wild story, that, of course, came to nothing, was current during the Christmas of 1936, when it was hinted that our then Associate, and now Editor, intended standing the staff a Christmas drink. The rumour, which was and still is, completely without foundation, has inexplicably cropped up on a number of Christmases ever since, although we in this office have long since ceased to place any credence in it. Still, with the optimism that affects all of us at this season, we can now only hope that this hint will not be overlooked.

There is a suggestion that the rumour concerns a move by the Co-ops to buy up Mr. Rank. We can reveal that the true story is even more unbelievably fantastic, for the breathtaking truth, in all its world-shattering reality, is that a Government commission is to be formed to inquire into all sides of the business and the committee—get ready for it—will include at least two members with actual trade experience!

Now We Know

READERS of this column might be surprised to know that occasionally we find ourselves looking up something in the dictionary. We were sur-

prised to find that, under the "Ws," "Wardour Street," appears with the rather surprising definition—"full of sham archaisms."

We wondered if the compiler had been thinking of the same chap we were.

Hollywood Christmas

WHILE we gorge ourselves on an extra piece of sausage this Christmas, which a benign Food Minister has permitted us, let us give a thought to our less-fortunate brethren in poverty-stricken Hollywood.

'Twas Christmas Day in the workhouse, the festive board was bare,

And sat on the right of the master was Mr. Louis Mayer,

While seated all around, within that barren hall

Was Warner, Schenck and Zukor and Uncle Darryl Zanuck and all,

While over in a corner, the fellow who's known as Sol Was scraping what looked like pudding from off the workhouse wall,

And as they sat there starving, achewing of a crust,

Up piped one aged pauper and into song they bust.

CHORUS.

My money's gone over the ocean,

We're chilled to the tip of our toes,

Since Wilson applied freezing lotion,

Our feet, and our credits, are froze.

Hip! Hip! RA!

FOLLOWING the success of his exhibition of paintings John Paddy Carstairs is claiming he is the only film director who can ask a girl up to see his etchings—and mean it.

DO YOU REMEMBER ?

25 Years Ago

THERE'S nothing new in the world. How often that has been said. Certainly there is little new in the film trade—Entertainments Tax, television, rental disputes, West End runs, and the Utopian vision of foreign markets for British films. All these appear in this passing parade with but minor differences to their make-up. A quarter of a century ago these same problems were being tackled by the industry: these were the problems recorded in the KINE. pages in December, 1923.

IT was a cold Christmas up North, twenty-five years ago. Snow fell heavily on the evening of Christmas Day, and Yorkshire kinemas, many of them opening for the first time on a Christmas, were deserted. Down South it was wet: gales rocked the Western coast.

The shops were filled with seasonable fare—mild hams, raisins at sixpence a pound, iced cakes for one and nine, cigarettes at twenty a shilling.

The nation had just heard the results of the General Election. Labour claimed sweeping victories with an advance of over forty seats in Parliament, making a total of 191. By Christmastide it was certain that the Liberals would join with the Socialists when the House reassembled on January 15 in opposing the 258 Tories. Politically the country was turning Left.

"The real importance of the recent General Election to the trade is the era of unsettlement which it heralds," said a KINE. writer at the time.

He was right.

A Severe Shock

W. Gavazzi King, then general secretary of the CEA, spoke bluntly of Parliament's attitude to film affairs: "Our industry has had a severe shock, and has had a lesson in 1923 which it should remember. Members of the Party which has hitherto, not possibly without dissent from other Parties, arrogated to itself the claim to embody all that is honourable and of good repute in public life, having solemnly pledged themselves to vote in favour of the abolition or amendment of the Entertainments Duty, ran away from their pledges."

And the KINE. writers summed up this defeat with these words: "There is, however, not the slightest chance of any Government, no matter what its complexion, removing the principle of an entertainments tax."

And subsequent events have proved how right they were.

The exhibitors' general council met under the chairmanship of Arthur Gale a few days before the holiday. Delegates were at the climax of negotiations with a renter—Associated First National—which was accused of asking unfair terms from exhibitors, in particular, block bookings.

Worried Over Radio

But exhibitors were more alarmed by new scientific developments—the rapid growth of radio into homes all over the country. They danced that Christmas to midnight music radiated by ZLO from the Savoy Hotel.

A KINE. Long Shot summed up the position: "Its rapid growth to perfection is liable to cause discontent among kinema orchestras if the plan of an American exhibitor on a large scale becomes popular. This cute individual was playing the same picture at several houses, and by arrangement with a wireless

company he had the music of one orchestra broadcast to them all."

Where will it end, the trade asked.

A. H. Rockett, of the Central Picture Theatre, Sheffield, experimented with his "wireless" and decided to make it part of his afternoon and evening programmes.

Few people noticed the six-line "filler" in the KINE. that month. It simply reported: "Some particulars as to recent developments in connection with the 'Tri-Ergon' acoustic or 'speaking film' have been received at the department of Overseas Trade and are available for any United Kingdom firms interested."

Few people were interested.

There was much too much to do and see that Christmas—Nellie Wallace and Clarice Mayne in "Dick Whittington" at the London Palladium, the pre-release bally-hoo for the new Harold Lloyd film, "Why Worry," and the wonderful modern kinemas, the Alexandra at Paisley, and the Regent, Norwich, which were opening in time for the holiday trade.

And in the provinces small exhibitors had their eyes on West End kinemas. The *Morning Post* printed an accusation that West End runs were merely a means of publicity to raise film hire rates for the small kinema owner.

The paper asked: "What use as a criterion of excellence can the West End run be to the small exhibitor of very limited resources? The exhibitors are impressed by the lavish advertisement—artificial respiration—of the film in London."

And the trade began to ask itself if West End runs were really worthwhile.

"Bonnie Prince" in 1923

British producers were busy that Christmas. Gaumont was making a large-scale feature, "Bonnie Prince Charlie," with hundreds of extras refighting the battle of Culloden on the actual site. W. and F. was releasing the Fred Karno comedies, produced by Albert Brouett. Cecil Hepworth was busy on his latest Henry Edwards and Chrissie White subject.

But the KINE. gave producers a strong warning: "However much British pictures have improved technically and in entertainment value, they cannot be said to have travelled far along the road to a creation of a world market. . . . It is our belief that one of the principal reasons for the economic unsoundness of film production in this country is to be found in the concentration of the American market. For the 'American market' does not exist."

Christmas, 1923, was not without its human touch, its gaiety and personal tragedies. The Pavilion at Whitley Bay was completely burnt down on December 20; Henry Hibbert retired as managing director from Wardour Films because of ill-health, an occurrence of special significance which brought John Maxwell into the trade, and George Singleton was

WHAT THEY WERE
FILMING THEN

Stars of 1923 Henry Ainley and Maie Hanbury in Maurice Elvey's *SALLY BISHOP*



One of the most popular top-of-the-bill names of the period was Henry Edwards. Here he is in a scene from *THE FLAG LIEUTENANT*, which was released in 1927. He co-starred with Anna Neagle

given a job as sole agent in Scotland for Langrish and Company. And, of course, the parties, most lavish of which being the annual Stoll convention at which Jeffrey Bernard presided. Stoll was celebrating the completion of Maurice Elvey's "Sally Bishop." What a gathering of film people that was—Sir Edward Marshall Hall, A. C. Bromhead, S. Rowson, T. A. Welsh, Sinclair Hill, A. E. Coleby, George Ridgwell, Marie Doro, Stewart Rome, Sir William Berry, Gilbert Frankau, E. Temple Thurston, A. J. Gale and many more.

I wonder how many at that party realised that the problems which they had to tackle would again be the problems of the film men of today.

Pictures are by courtesy of the National Film Library
British Film Institute

Johnston Writes to the "Kine." On FILMS AND DEMOCRACY

IN an exclusive message to the KINE, Eric Johnston, president of the Motion Picture Association of America, writes:—

The differences in style and mood of motion pictures produced in democratic countries, unlike those in dictatorships, have always been refreshing differences to me, as I think they are to most film patrons who like variety in their entertainment menus.

But there is one marked similarity: all of them reflect automatically the essence of democracy; they exude the very spirit of democracy. Their characters work and play in an atmosphere of freedom. They glorify the sanctity and importance of the individual. The accent is ever on man, not on masses; always on private lives and personalities.

These films are therefore among the most potent advocates of democracy today in a world where anti-democratic forces work overtime for the ruination of democracy, the regimentation of private lives, and the enslavement of personality. The evidence of the film's importance in the global structure has accumulated with increasing rapidity throughout the year just past. I look for it to continue.

As a visitor in a number of "total-state" countries this last year, I saw for myself how the people of those countries clamour for films from the democracies as their one remaining link with the world of freedom. This is both encouraging and pathetic. It gives us a measure of confidence, but it is wistful and heartrending.

It is, moreover, a great challenge to us in motion pictures. In effect, it is a command to us in the democracies to resist the steady throttling of the free flow of information around the world. The motion picture is being throttled now. Who and what is next?

If we have learned much of that lesson in this year just gone, I believe we will learn more in the year to come. Our responsibility is a heavy one, but our opportunity is magnificent.

BBFC WARNING

Sir Sidney Harris, president of the BBFC has written to Joseph Breen, administrator of the MPAA code, indicating a tightening-up of British censorship.

The letter, according to the KINE's New York correspondent, particularly warns against episodes of brutality and sadism.

MP Tells Exhibitors About New Independent Set Up NO WAY INTENDED THEY SHOULD BE TIED TO ANY PARTICULAR STUDIO

W. S. Shepherd, MP, who will be chairman at the meeting of independent exhibitors in London in the New Year called by the newly constituted Association of British Exhibitors, Ltd., has written the following letter to the Editor:—

I HAVE agreed to be the chairman of a meeting to which independent exhibitors have been invited. The idea here is for independent exhibitors to get together with a view to the formation of their own distributing company. This company could handle British and foreign films and would be likely to be able to finance production through the National Film Finance Corporation.

Mr. Wilson stated in the House last week that a co-operative of exhibitors would qualify for such financial backing if they form themselves into a distributing company. Such a company would, of course, still require to put up a commercially sound proposition to the Finance Corporation.

I would emphasise that, although the appeal is being sent out by those connected with a particular studio, it is in no way intended that exhibitors should be tied to this particular company, or that, indeed, there should be any tie to any studio or cinema interest.

Those who have kindly arranged this meeting have done so because of their general interest in the future of the cinema industry, and it would be open to the exhibitors at the meeting to elect what representatives they wish, to adopt any suggestions they may desire, and to insist upon any safeguards they think proper. I would emphasise that neither they nor I are tied to anything in advance.

As the independents control about one-third of the seating capacity of the industry I am certain that a new circuit, as powerful, if not more powerful than any existing, can be built up by independent exhibitors.

Such action on the part of independent exhibitors would be entirely commercial, and would not represent any break with the CEA, since it would be proper that all matters of general interest to the industry should be dealt with by this organisation.

WHITEHALL AND S.O. TAX

EXHIBITORS all over the country were interested in the KINE's exclusive news story last week that the Home Office may be forced to bring the Sunday Cinematograph Act of 1932 before Parliament in connection with amending legislation, which would allow the Government to increase the grants received by the British Film Institute.

Meanwhile, Whitehall is trying to solve the problem: How can the BFI be given its grant without bringing the Act before Parliament?

If the Act is taken to the House

GFD LAUNCH

"JOHN DAVIS SALES DRIVE"

£1,000 in Prizes

A "JOHN DAVIS Sales Drive," with prizes for salesmen totalling £1,000, is to be launched throughout the United Kingdom and Eire by GFD in the New Year.

"This is to be our greatest effort yet," says E. T. Carr, "to sell the greatest service of films that GFD has ever been able to offer exhibitors. Starting from January 3, it will go on till the end of our year on June 26. It embraces every phase and aspect of our product—British and American features, shorts, serials, newsreels, specials, in fact, everything that we can offer the exhibitor."

By associating the drive with the name of John Davis, the managing director of the J. Arthur Rank Organisation, GFD do honour to a man whose efforts have ensured the British part of this great line-up.

Details of the drive are now being circularised to all GFD branches.

The allocation of prize money will be as follows:—

£500 to the winning branch.
£300 and £200 respectively to the runners-up.

DIRECTOR GETS SEVEN YEARS

Harry Goodman, 50-year-old Nottingham business man, a cinema director who was associated with the building of the Metropole, Savoy and other cinemas before the war, was last week sentenced to seven years' penal servitude at Leeds Assizes. The sentence followed a 13-day trial of four men on charges of stealing or receiving cloth, motor lorry tyres, radio sets and paint worth nearly £28,000.

SYDNEY BOX MOVES TO PINEWOOD

To Make Seven by Independent Frame

SYDNEY BOX for the past three years in control of Shepherd's Bush Studios, has moved to Pinewood where he will produce seven subjects for Gainsborough by the independent frame process. He will retain his post as managing director of Gainsborough.

Tony Darnborough and Betty Box, who was formerly in charge at Islington, which closes early in the New Year, have been appointed joint executive producers at Shepherd's Bush.

They will be each responsible for five pictures.

Another Gainsborough production will be made at Denham by Frank Lundy.

These appointments represent another step in the streamlining of the production activities of the J. Arthur Rank Organisation.

They are accompanied by a proposed wide expansion of the independent frame system of production which for the moment is being solely operated at Pinewood by Aquila.

A new independent frame unit is going into Denham under Earl St. John, and other stages will be cleared as required.

It is announced that the adoption of the independent frame process is also being considered by ABC executives.

Sydney Box's titles at Pinewood: "Astonished Heart," "Mantilla," "Man Proposes," "People in Cages," new subject by Janet Green tentatively titled "Clouded Yellow."

Betty Box (Shepherd's Bush): "Don't Ever Leave Me," "Haunting Melody," "Xmas with the Hugges," "Miranda" sequel, "In the Still of the Night."

Tony Darnborough (Shepherd's Bush): "Travellers Joy," "Sanatorium" (title will be altered), "So Long at the Fair," "Celestial Fire," "Murder Happens," or "The Girl Who Was Tired of Love."

TELEVISION

Continued from page 3

lution demanding that the REP committee stops all negotiations with the BBC for cinema television in exchange for film transmissions to the homes because "this branch views with great concern the danger to its members of televising of films of any age by the BBC."

This will possibly be the last demonstration in the Bromley cinema, which has been the JRO experimental ground for the past months. The lease has expired and the technicians will move out within a few days.

A detailed description will appear in the next issue of the "Kine."

BRITISH LION DEAL WITH SELZNICK

To Distribute "The Paradine Case"

IT is announced that Sir Arthur Jarratt has completed arrangements with the Selznick Releasing Organisation for British Lion to distribute in the United Kingdom David O. Selznick's production of Alfred Hitchcock's "The Paradine Case." The film will open at the Leicester Square Theatre on January 13, 1949, for an extended season.

"The Paradine Case" is based on the famous novel by Robert Hichens. The background is a murder trial in the Old Bailey and the cast includes British stars Ann Todd, Charles Laughton, Leo G. Carroll, as well as Gregory Peck, Ethel Barrymore and Charles Coburn.

The film introduces the two new David O. Selznick discoveries, Louis Jourdan and Valli and was indeed the picture which put Valli among the top international film stars. Valli has only been seen in one picture in England and so far has only spent a few hours in London, some six weeks ago, when she was *en route* from Hollywood to Vienna to begin her starring rôle in Carol Reed's new production, "The Third Man." She will be returning to London just after Christmas to complete the studio work on this picture at Shepperton.

COSTS MAY PROHIBIT USE OF PHOTO STILLS

Due to the high cost of production, renters may not revert to the pre-war practice of supplying stills on sensitised photographic paper for theatre publicity purposes.

"The present hire charge to exhibitors of 5s. per set for photographic or letterpress stills would have to be increased by 50 per cent. or more if we reintroduce photographic stills," one renter's publicity representative said. "We do not think exhibitors will be prepared to pay the increased cost," he added.

Another major renter said: "We are examining the costs of production. If exhibitors, however, desire photographic stills we shall take steps to meet the demand."

The matter, however, is likely to be left to a KRS decision.

W. A. Rose Dead

It is with regret that the KINE. records the death of W. A. Rose after a lengthy illness. He was actively connected with the film industry for more than 25 years. Before his enforced retirement six months ago he held many important positions with International Film Renters.

"W. A." who was a past-master in the Anima Lodge of Freemasons, leaves a widow, to whom the deepest sympathy is extended.



Gregory Peck and Ann Todd in the Alfred Hitchcock production *THE PARADINE CASE*, which British Lion will distribute in the United Kingdom

LEICESTER HAS FIRE EXTINGUISHER TEST DIFFICULTY

DIFFICULTY in carrying out the regulations for the periodic examination of fire extinguishers was reported by D. Black at the last meeting of the Leicester branch. W. G. Mawby presided.

Mr. Black said that he had been making inquiries locally for arranging hydraulic pressure tests of extinguishers, but there appeared to be no local firm able to do this, but he had ascertained that Minimax would do it at a cost of 5s. each if there were sufficient numbers. Inquiries were being made of the Leicester Fire Service to see if they had equipment available for the purpose, and if so to come to some arrangement for them to do it.

Kinema Ball Receipts

The report on the kinema ball was presented by J. H. Potter (Odeon). It was agreed, on the proposition of Mr. Potter, seconded by G. C. Baum (Sileby), to send a cheque for 100 guineas to the Birmingham and Midlands CTBF.

Thanks to the committee and others concerned, including the local SCMA, were expressed by Messrs. Mawby and Baum. On the proposition of A. W. Black, a Christmas gift of cigarettes is to be sent to the Craggs.

The SECRETARY (S. J. Gunby) reported that, despite the increase in newsprint, one of the local newspapers was not prepared to revive the editorial coverage of film programmes.

Annual Lunch

Arrangements were completed for the annual meeting and luncheon to be held on January 19, which D. C. Walls (president) and W. R. Fuller (general secretary) had promised to attend. Members of the local SCMA are to be invited also.

Among the branch officials nominated for 1949 were Mrs. G. M. Yates as chairman, and if she accepts this will be the first lady chairman of the Leicester branch, and C. K. Deeming (Coalville) to be vice-chairman.

LONDON APPEALS AGAINST QUOTA RELIEF DECISIONS

Complaints on Sunday Film Rentals

THIRTY appeals against the Board of Trade's quota relief decisions have reached L and HC headquarters. This was revealed by Arthur Taylor, secretary, after the December branch meeting.

Specialised theatres are to have their own sub-committee within the branch. This will enable matters of particular interest to these kinemas to be dealt with promptly.

Tuesday, February 1, 1949, has been fixed for the annual general meeting of the branch.

Prices: "Renter's" Up—

Complaints against GFD for alleged price-raising of Sunday bookings of British films were heard at the L and HC meeting. As the complaints were general among independents, it was agreed that information should be collated and forwarded to the general secretary.

"Exhibitor's" Down

While on the subject of prices, Mr. Taylor revealed that the branch is considering the position of an exhibitor who had reduced his matinée prices to an undercutting rate. Discussions were taking place to find a settlement.

ROYAL, EGREMONT REOPENED

The Royal, Egremont, completely renovated and redecorated at a cost of £12,000, was reopened on December 13.

The reopening ceremony was performed by the Mayor of Wallasey (Ald. J. L. Gill). The Royal was originally opened in 1912. It is controlled by Wallasey Cinema, Ltd., the directors of which are W. H. Wilkie, of George Wilkie's Entertainments, Ltd., Mrs. E. M. Wilkie and H. Neck.

The work of modernisation was carried out to plans by Neville Holt, of Liverpool, and will be described in the January issue of the IDEAL KINEMA.

IT WAS GOOD NEWS AT ISLINGTON

It will be a happy Christmas for Islington studio employees—almost. A month ago the Rank Organisation said that the studios would be closed down in the New Year as part of the group's economy drive.

Staff members expected notice of dismissal with their Christmas pay packets, but, writes a KINE. reporter, the notices were not put out. And no notices will be given for at least another three weeks because the studio was unable to start work as early as expected on its last film before the shut-down. That picture, "Marriage Bureau," was expected to come in from Shepherd's Bush later this week or immediately after the holidays.



A scene from *FEUDIN', FUSSIN' AND A-FIGHTIN'*, the Universal-International picture starring Donald O'Connor, Marjorie Main and Percy Kilbride which GFD will release

ABC CONFERENCE AT BRIGHTON

Latta and Goodlatte

Outline Policy

A REPORT on recent television developments was heard at the conference of ABC's divisional and area supervisors and area engineers at Brighton last week.

The conference was addressed by C. J. Latta, managing director of ABPC, and D. J. Goodlatte, managing director of ABC, who outlined the circuit policy for the future.

Reference was made to the Quota Bill and its attendant difficulties, publicity, theatre control, trade union activities, projection, and sound.

Mr. Goodlatte emphasised the point that live publicity was more necessary than ever before.

Mr. Latta drew upon his own personal experiences to give a comprehensive account of theatre management methods which he himself had employed.

There was spirited discussion by the delegates on the various points on the agenda.

The conference went on all day, until about 6 p.m., and the 50 delegates reassembled later for the Christmas dinner and party given by the company in the Savoy Ballroom.

"HOPIE" BURNUP'S ILLNESS

"Hopie" Burnup, of the Motion Picture Herald, has been removed to the Middlesex Hospital, where she underwent a major operation on Monday afternoon. The operation was successful, but Mr. Burnup states that her condition continues to be serious. It will be some time before she can leave hospital.

ROBERT SUSAN JOHN AUDREY
MONTGOMERY · HAYWARD · PAYNE · TOTTER



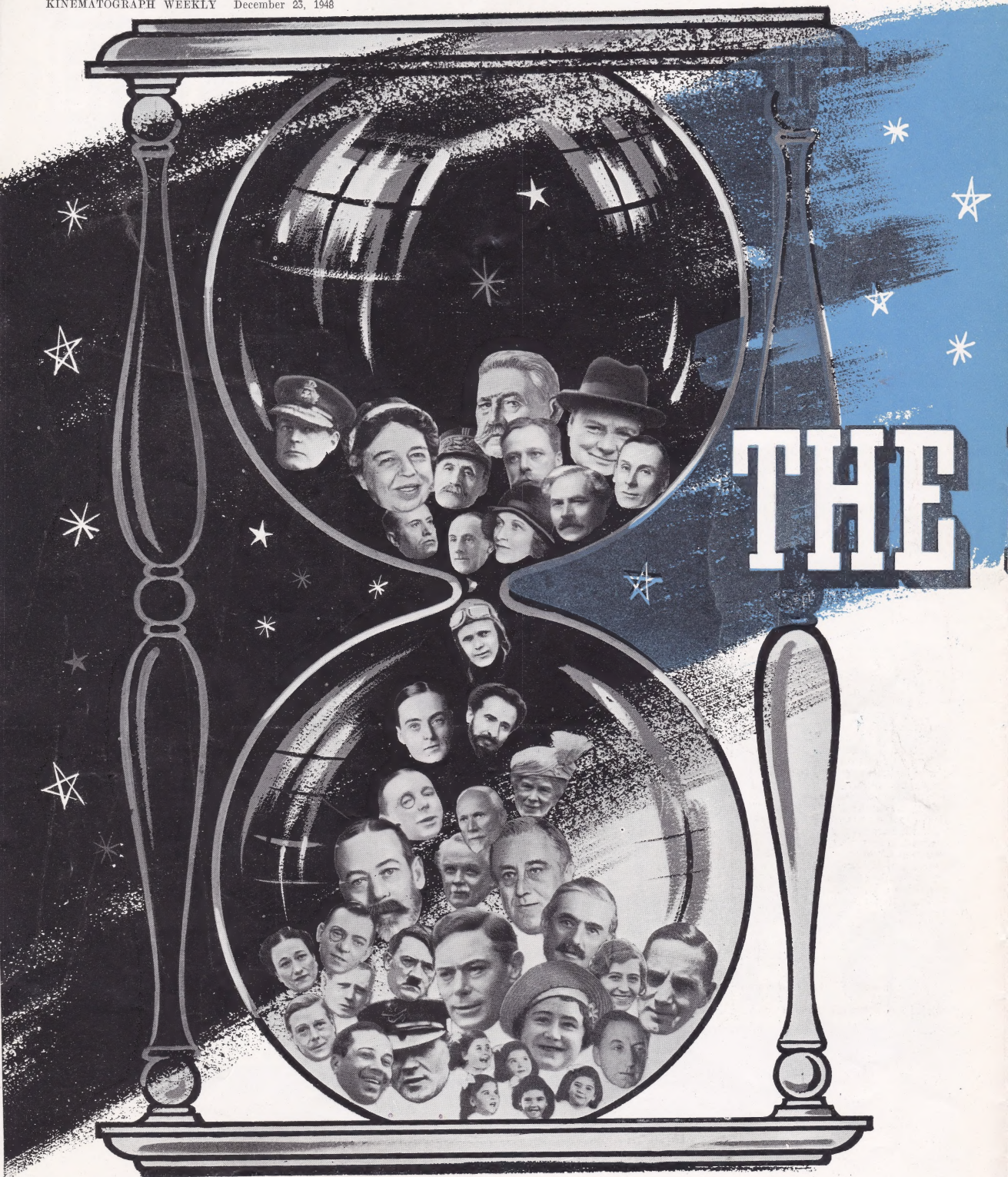
The Saxon Charm

WITH HARRY VON ZELL · HEATHER ANGEL Produced by JOSEPH SISTROM
Screenplay by CLAUDE BINYON · From the novel by Frederic Wakeman Directed by CLAUDE BINYON

A UNIVERSAL-INTERNATIONAL PICTURE



THE

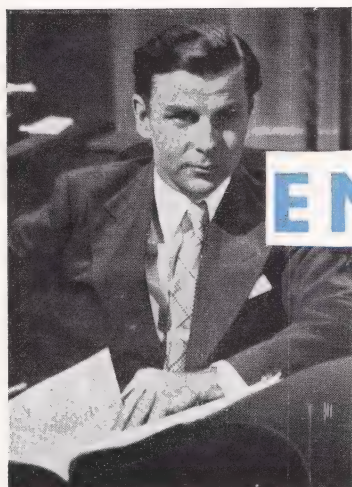


PATHE presents the tremendous story of our own times — the 20 years between the wars. Peak moments of our memories live again in one crowded hour of cinema. Were these the best years of our lives? The songs we sang — the clothes we wore — the wonders of the day — the celebrities, the stars, the notorieties, the most remarkable "cast" any film has ever presented.

Following on the success of Pathe's "Scrapbook for 1922" the same unit has created a more ambitious production on the greater canvas of our own world in our own day. "The Peaceful Years" has something personal for every cinemagoer in the land.

PEACEFUL YEARS

1919-1939



Introduced and
described by

EMLYN WILLIAMS

with the voices of Stuart Hibberd, Maurice Denham, James McKechnie, Peter Madden, Ann Codrington, Betty Hardy . . . and the men and women of Britain.

Produced by **PETER BAYLIS**

and the Pathe Documentary Unit • The music composed, arranged and conducted by Hal Evans. World Distribution by Pathe Pictures Ltd.



A Pathe "Drama of Life" Picture (5749 ft.)

A BRITISH PICTURE (EXHIBITORS QUOTA)

In The House

LEGAL AID BILL AND FILM CRITICS

Robertson v. M.G.M Action Mentioned

A VIGOROUS attack on what he called the "opulent and barbarous Hollywood corporations" was launched in the House of Commons last week by a Socialist MP. During the debate on the Legal Aid Bill to assist people of moderate means to go to law, Tom Driberg, member for Maldon, complained that libel actions were excluded from the Bill and quoted the case of Miss Arnot Robertson, the film critic.

Mr. Driberg recalled that Miss Robertson sued M.G.M for libel in a letter protesting against her criticism and was awarded £1,500 damages. The decision was reversed on appeal.

Tom Driberg pointed out that Miss Robertson was now down about £5,000, a sum which was quite ruinous to her. Leave had been granted for an appeal to the House of Lords, which would probably cost another £2,500. He added, "That seems to me to be pre-eminently the kind of case in which public money should be used."

Mr. Driberg alluded to the fund which was being raised to enable the appeal to the Lords to go forward and declared that it should not be left to the caprice of individual generosity to see that justice was done in a matter of real public interest such as the maintenance of free criticism.

K. G. Younger, Under-Secretary at the Home Office, had no comfort to offer Mr. Driberg or Miss Robertson and critics in general. They all knew such cases existed, he said, but Mr. Driberg's suggestion that cases of this kind should be brought within the scope of the Bill went a good deal further than the Government felt they could contemplate at present.

To the Editor

IT WON'T WASH WITH HECTOR McCULLIE

IN your current issue you comment upon the trade's commendations of the analogy between the laundry and the film industries made by the chairman of the London and Home Counties branch CEA at the annual dinner.

I cannot let this pass without reminding you that early in 1947 the KINE, published a letter from me wherein I gave details of the Board of Trade's concession to the 'aunderers, and opined that the cinema exhibitors were "The Suckers of Show Business." At the AGM of the London and HC branch in January, 1947 (nearly two years ago), I spoke on this point and elaborated the analogy with official statistics.

However, it is typical of the trade to "wake up" two years late, and by no means uncommon that credit titles be wrongly invested.

HECTOR A. McCULLIE.
London, W.1.



RANK'S 1949 GIFT TO THE PRESS

More Films to Criticise

WELCOMING his guests at his annual Press luncheon, J. Arthur Rank told them that during 1949 he hoped to present them with many more pictures for them to criticise than in the past.

The toast of "The Press" was supported by Sydney Wynne, who spoke of the value of the programme picture. "Along with the prestige picture," he declared, "we must have the bread-and-butter picture if we are to have a balanced programme." Too often, he said, was it evident that the Press had overlooked this necessity. They were apt to ignore the fact that the film was an industry as well as an art.

Mr. Wynne referred to the world-wide operations of JARO. All over the world, he said, British films were doing better than they have ever done. Eagle-Lion activities were producing tremendous results in all territories. Grosses in 1948 were a great improvement on the previous year, and in 1949 the increase looked like being even more substantial. In all countries British pictures were breaking records. In Canada, for instance, it was estimated that now 35 per cent. of patrons preferred our product, while in Australasia the proportion was 53 per cent.

It was not only their featured product which was successful, Mr. Wynne pointed out. Their children's and instructional films and the Modern Age series were scarcely less popular. The last-mentioned was regarded as the best of its type ever produced.

Answering the toast for the critics were P. L. Marnock, Dilys Powell, Connery Chappell, and E. W. Fredman.

Death of R. C. Melvin

The death took place last week of R. C. Melvin, who retired from the management of the Rex, Stratford, London, which he had occupied for seven years.

THE GREEKS HAVE A WORD FOR IT

The King and Queen of Greece
at the premiere of *HAMLET*,
in Athens

COUNCIL'S 6d. FOR CLUB MEMBERS

CHILDREN in the Monmouth Homes who are members of the Picture House, Monmouth, Junior Club are to get sixpence a week from the county council.

It was recently found that boys and girls were visiting the club as individuals, and when the county council heard how the children looked forward to these weekly visits the Children's Committee recommended the weekly payment.

Pathe's Pictures of Royal Baby

Fast work by Pathe technicians and laboratory staff enabled kinemagoers to view scenes of the Royal Christening on the same day as the first photographs of the infant Prince appeared in the nation's Press.

The exposed negatives were rushed from Buckingham Palace on Wednesday afternoon immediately after the ceremony, and an all-night session at Pathe's laboratories enabled prints to be copied and included in the normal Thursday issue of Pathe News.

They were seen in situations in the remotest parts of Scotland and Ireland.

IS YOUR NUMBER HERE?

List of winning numbers in the CTBF prize draw held at Cinema Ball, Cardiff, December 2: 1st prize, 14,442; 2nd, 17,380; 3rd, 5,006; 4th, 17,301; 5th, 20,737; 6th, 1,821; 7th, 1,862; 8th, 10,520; 9th, 1,662; 10th, 5,030; 11th, 20,670; 12th, 0802; 13th, 1,886; 14th, 0157; 15th, 1,256; 16th, 20,788; 17th, 8,506; 18th, 12,772; 19th, 5,323; 20th, 0423.

Scanned from
the Inside

TELEVISION OUTLOOK

EXHIBITORS in the Home Counties area, which is primarily affected by immediate television developments, have decided that the situation deserves immediate and thorough investigation. To conduct this probe, the London and Home Counties branch of the CEA is setting up a sub-committee. It is to report on equipment available and the general potential of television to kinemas.

This was revealed by Arthur Taylor, secretary of the branch, last week. "We want to co-operate on the television question," he said, "but we want to know in which direction we are co-operating."

THERE are already 30 television stations operating in America, according to Sir Ernest Fisk, managing director of EMI (Electrical and Musical Industries).

Some 400 stations are forecast by 1950 (about the time we shall have completed our second station in England). And in seven or eight years 1,000 stations are expected to be in operation.

Sir Ernest went on to emphasise that EMI is not limited to 405 lines, nor even to the somewhat higher American standard. We can supply, he said, equipment up to 625 lines and can go even higher if any country required it.

So far, Australia is the first country, outside of the United States and Britain, to take definite action in television development. They are calling tenders for six television stations—that is, one for the capital city of each State. Canada would probably be the next.

Dealing more particularly with "Emitron" television, Sir Ernest declared no recent development of applied science had given such a convincing demonstration of its efficiency and usefulness as when the BBC, using exclusively "Emitron" equipment, produced such wonderful television results during the Olympic Games last summer. We claim, he said, that our television system and the BBC television service were outstanding British successes at the 1948 Olympiad.

TELE-PROJECTORS giving a 48 sq. ft. picture are to be offered to exhibitors for use in lobbies or cafés by the RCA Theatre Equipment division, according to a U.S. report.

Described as the type TLS-86, the projector employs a reflective optical system and is said to be capable of reproducing life-size images with brilliance and clarity. The projector throw needed to give an 8-ft. by 6-ft. picture is approximately 15 ft.

The equipment is to be marketed by independent RCA theatre supply dealers and underwriters have given approval for its use in theatres.

EDINBURGH

A. S. Albin Chairman Again

Branch Collates Evidence of Conditional Bookings

A. S. ALBIN was re-elected chairman of the Edinburgh section at their meeting last week. L. F. Priest, Bathgate, was nominated as vice-chairman of the Scottish branch. Louis Dickson, who has been a representative of the section on the general council for 22 years, was unsuccessful. There was another discussion about ABC's poster advertising, contrary to a section resolution.

When the meeting came to the election of office bearers for next year, and the CHAIRMAN said the first office was that of chairman, there were cries of "Unanimous," and "No change," and Mr. Albin thanked them for re-electing him for yet another year. T. Graham Salmon was also unanimously re-elected hon. secretary.

As it was Edinburgh's year to nominate the vice-chairman of the Scottish branch, R. M'LAUGHLIN moved that they nominate L. F. Priest, Bathgate. J. S. DUNBAR seconded, and this was also unanimously agreed to.

The following section sub-committees were re-elected:—

NATKE Conciliation Panel: The chairman and the secretary, R. M'Laughlin and J. S. Dunbar, with Walter Maguire and W. H. Albin as reserves.

Managers' Conciliation Panel: The same committee, with Louis Dickson and J. C. Robertson.

International Festival Committee: The chairman, W. H. Albin, R. M'Laughlin, J. S. Dunbar, Walter Maguire and J. K. Stafford Poole.

Cinema Sunday: The chairman, W. H. Albin, J. S. Dunbar, W. Maguire, T. S. Veitch, and R. M'Laughlin (convener).

G C Representatives

For the three representatives of the section on the General Council there were four nominations, and the voting resulted as follows: R. M'Laughlin, 27; J. S. Dunbar, 23; W. H. Albin, 20; and Louis Dickson, 13. Mr. M'Laughlin is the new member of G.C., on which Mr. Dickson has served for the last 22 years. Mr. M'Laughlin was recommended as one of the two permanent members from the Scottish branch.

Mr. M'LAUGHLIN, in a personal explanation, said in the middle of last year two members of the General Council offered to stand down to allow him on, but he refused to accept their offer, saying that it was entirely a matter for the Edinburgh section. He was sorry, however, that his election meant the loss of Mr. Dickson.

Mr. POOLE suggested that they should record their appreciation of Mr. Dickson's services during all those years, and this was cordially approved.

Mr. POOLE, Major Walker, John M'Laughlin and T. S. Veitch were elected representatives of the section on the Scottish Executive. Ronnie Maguire stood down for Mr. Dickson, but he declined office. Mr. Timmins and he were, he said, the oldest members of the section. He had done an enormous amount of work for the exhibitors, which he had been very pleased to do, but he did not care to go forward for the Scottish Executive.

Messrs. Dunbar and M'Laughlin were elected representatives on the Benevolent Fund Committee.

After Mr. SALMON had read his annual report on the work of the section throughout the year, Mr. M'LAUGHLIN spoke of the work of the Quota Com-

mittee which now wanted information on cases where extortionate terms were asked, and conditional bookings, so that they could deal with them under the present Act.

ALFRED PINDER asked if the information required had anything to do with how British films were doing in the various cinemas as against American. Under the new Act if a film was not a business proposition they could claim exemption. If they could show that British films were on the whole below American takings did that not apply?

Mr. M'LAUGHLIN said Mr. Pinder was a bit muddled. It was not quite right to say that if takings of British films were lower than American you could obtain exemption. You must always compare like with like. Any member who wanted the committee to do anything should submit information.

Mr. DICKSON said Mr. Pinder was mixing up two things. Under Clause 13 of the Act you could, if conditions warranted it, refuse a film, but in that case the onus was on the exhibitor to prove it was not a bookable proposition, either because it was too dear or that it was not a picture that would do business.

T. TIMMINS said it had been proved beyond doubt that as far as the industrial cinemas were concerned there was no comparison between the takings of American and British pictures.

Mr. M'LAUGHLIN said that if they could prove that they were doing badly in industrial cinemas they had a case. One thing they did want right away was any case of conditional booking, a condition that you must take American to get British.

The Summer Conference

W. H. ALBIN said that Scotland was to have next year's summer conference, and there had been some discussion as to whether it should be held in Glasgow or Edinburgh, and the question of accommodation in both cities was to be inquired into.

Mr. POOLE, he said, had applied to have the Cameo put on the barring committee for first run in Edinburgh for specialised films and films of cultural and artistic merit, but the Executive took the view that this was a matter for Mr. Poole and the renters.

Poster Advertising

There was further discussion about billposting and the breaking of their agreement by ABC which was represented by Robert Ralston.

Mr. POOLE said he had been accused of wanting to start an advertising war, which he didn't, but this matter had been up before and ABC took no notice of it. Other circuits had recognised the general feeling about it. A few weeks ago he had a concurrent run and the Ritz put in a large double-column display, a definite breaking of the advertisement agreement. He did feel they had come to the stage when they wanted to know whether ABC was going to adhere to the agreement, because if not they should call the agreement off. They could not have one circuit adver-



J. S. DUNBAR



GRAHAM SALMON

MANCHESTER

PATRONS

STEPPING

DOWN ON PRICES

"THE public is experiencing 'anæmia of the pocket,'" declared A. E. WRIGHT at the meeting of the committee of Manchester and Salford branch on Wednesday, when it was mentioned that at some cinemas patrons of the higher-price seats were going a step lower in what they were paying for admission. E. Hamson presided.

Secretary T. E. ROBINSON said apparently some headway had been made with Treasury officials in the effort to secure relief in entertainment tax. Several suggested scales had been put before the officials, and one scale seemed to have impressed them, but they pointed out that before the Chancellor of the Exchequer would do anything he must have figures to justify any reduction in revenue.

Members disputed the statement that net receipts of cinemas as a whole were 250 per cent. more than in 1933. It was pointed out that at some halls the increase was not much more than 50 per cent. Also, from 1933 to the start of the war some new halls were opened.

It was decided to circularise members of the branch asking them to send in the required figures.

Small Exhibitor Terms

The SECRETARY said it seemed the KRS were going to be adamant on the subject of small exhibitor terms.

When W. MILLER asked if it was a fact that the KRS had asked renters to suspend SET, the SECRETARY replied: "I believe they have."

Television

Reporting on the television film negotiations, the SECRETARY said apparently sets would be operated under licences which would prohibit any public television. The difficulty was that if a publican, for instance, decided to televise in his public house, the only right to proceed against him would be in the hands of the owners of the copyright—the owners of the film—and it would require a very big organisation to check up on infringements. As regards large screen television it would be a long time before any theatres were equipped.

Dinner and Midnight Matinee

Arrangements for the dinner in honour of Dennis C. Walls, national president, and the proposed midnight matinee in aid of the CTFB were discussed. As the Cinematarians were holding their dinner and dance a few days before the dinner to the president, it was considered inadvisable to have a dance in conjunction with the latter function. He had put forward the suggestion that the midnight matinee should be held on the night of the dinner—Thursday, February 17—but it appeared that the South and East Lancashire branch committee favoured the event being held on a Friday.

W. SIMPSON said at the South and East Lancashire Committee he expressed the view that the matinee would be better on a Friday night. At the Odeon, where it was proposed to hold the show, there were 2,900 seats, and it had been found from past experience that the public had a better chance of attending on a Friday night owing to so many people working the five-day week. He would be perfectly happy whatever night the show was held, so long as it was a success.

The SECRETARY remarked that the South and East Lancashire branch was co-operating and there would be a con-

Continued on page 10

ABC's Defence

Mr. RALSTON said he was told by their supervisor and their local managers that there had been no change in their advertising, and he was not aware of any breaking of the agreement at all.

Mr. DUNBAR said it was not newspaper advertising but posters that he had raised at the last meeting. Whether it had been done by ABC or by the renters he didn't know, but there had been posters in Edinburgh with the name of the cinema on them, and if that was to be allowed it made a farce of the resolution on their books.

Mr. RALSTON: The ABC posters you see are put up by the renters.

Mr. MAGUIRE: Can't you get the renter to take off the name? He had always insisted that the name of the Playhouse should not be mentioned.

Mr. POOLE admitted he was in error in bringing up newspaper advertising, but they had an agreement on that, too. They should really have a final and definite idea of what was going to be done.

Mr. M'LAUGHLIN said that formerly it was very difficult to say whether an advertisement had been put in by the renter or an exhibitor, but in the case mentioned by Mr. Poole there was no doubt whatever it had been put in by ABC.

W. H. ALBIN thought they should give Mr. Ralston an opportunity of looking into the matter, and it was agreed that a copy of the resolution on advertising by posters and in the newspapers be sent to Mr. Ralston, and that he should be given an opportunity at next meeting of saying whether ABC was prepared to agree to it.

Cinema Sunday

Mr. M'LAUGHLIN reported that with 27 halls open against 25 last year Cinema Sunday had brought in £3,438, which was £79 more than last year. For eight years the total raised for charities was £26,523.

SUSSEX

B of T writes
about Quota

Exhibitors ask: "Why Won't the Film Stars Come?"

SUSSEX CEA members strongly criticised the Cinematograph Trade Benevolent Fund when they met last week. Local newspapers had reported the annual film star ball and accused the organisers of not producing any film stars.

A. J. SADLER, reporting to the branch for the committee concerned, said that the event had been arranged to follow two days after the Royal Command show, with the consideration that this would provide a better selection of film stars who might be able to make the trip to Brighton. He said that the exceptional foggy weather made travelling very difficult.

HARRY JACOBS reported that the ball would show a profit of £100, considerably less than in previous years. He asked that the directors of CMA be thanked for loaning the Regent dance hall free of charge.

R. H. AINSWORTH, chairman, said: "When Mr. Viveash, secretary of the CTBF, cannot do anything for us we want to know why, because this has happened three years running. It has all depended on our own efforts. Mr. Viveash just waits for the cheque from us. I have no intention of going up to present that cheque on behalf of the branch; it will go up with a letter. If this is the only co-operation we are going to have in the future we had better call it a charity ball."

J. S. SACKIER: These stars can go as far as Cardiff, but they never come the short distance to Brighton.

Members approved the statement made by their chairman.

Quota Cases

The secretary, ARTHUR DANIELS, read correspondence concerning quota appeals.

Members were surprised by one letter which had been sent by a Board of Trade official to Mr. Bennett, of the Pier, Bognor. The exhibitor concerned had not sent in an original application for relief because he thought this was being done from his head office. The board now says that the Pier's application cannot be considered for the current quota year, that the cinema must do its best with a 45 per cent. quota, and if this proves impossible to appeal under clause 13 at a later date.

The latter concluded: "The Board of Trade will require to be satisfied that the exhibitor concerned has made every effort to show the required number of British films."

ERNEST PEARL, operating the Theatre Royal, Bognor, also wanted his quota reconsidered. He wrote that he had four halls in competition with him.

Both cases were passed to the quota committee. The SECRETARY reported that the bars committee had reached a decision concerning the situation at Littlehampton and Worthing. Littlehampton exhibitors complained that C. A. Seebold, operating the Dome, Worthing, barred them. Mr. Seebold, they said, was running very late and it was many months before Littlehampton could play new releases.

Mr. SEEBOLD had suggested a three-month bar period after London release. The committee thought this reasonable.

Continued at foot of next column

DEVON & CORNWALL

Tax Relief will only go out in NATKE Increases

EVEN were the proposed remission of Entertainments Tax amounting to £6½ millions granted, at least 40 per cent. would go in film rentals and the remainder would probably be absorbed by the new NATKE wage proposals.

That was the view expressed by Coun. LESLIE G. HILL, chairman of the Devon and Cornwall CEA, when he reviewed the suggested modifications in the incidence of the tax.

Increased operating costs were experienced in every grade of cinema. Therefore everyone could make out a case to justify asking for amelioration of the Entertainments Tax and for exhibitors to keep it. Customs and Excise knew that cinema income had increased one and a half times in the last 10 years generally, although it might not be true of some of the smaller halls.

Exhibitors had to prove that expenses had gone up in a proportion which justified some consideration being shown them. Unless that were done, they would lose their finest opportunity of obtaining some relief from taxation. On the lines suggested, a cinema taking less than £100 a week would get between £5 and £8.

PETER MYOTT and W. FARRANT GILLEY did not think the CEA was asking a big enough allowance to cover increased expenses in the comparable years.

H. B. MATHER, however, considered that if the reduction suggested was obtained it would be a lifeline for them.

On the subject of the GFD rental dispute the CHAIRMAN pointed out that the General Council decided to send the president and general secretary to hear the BFPA side of the question. That,

for his Rivoli cinema, but not for the Dome. It wanted this period reduced to one month after first-run Brighton.

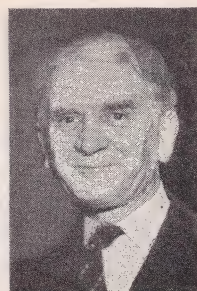
The branch has asked Mr. Seebold to agree to this, the position to be reviewed in six months' time.

The Brighton Corporation has told the branch that it cannot make an immediate reduction in S.O. contributions, but the Watch Committee is prepared to meet exhibitors early next year to discuss the current conditions.

S. A. MILLS (ABC Southern Division supervisor) was unable to be present because of the ABC winter conference. Members later discussed giving an increase in salary to their secretary, Arthur Daniels.

The annual branch meeting will be held in Brighton during the third week in January.

SADLER
blamed
the fog



"CEA Should ask for More"

SURREY ASKED FOR YOUNGSTERS ON FILM COMMITTEE

No Steps to Reconsider
"No Orchids" Ban

SURREY Public Control Committee's ban on "No Orchids" was the subject of questions by J. V. Strudwick at a meeting of Surrey County Council last week.

He wanted to know if the stage version had been presented in Surrey, and where; whether any other county of comparable size and population had banned the film, and whether, as members of the committee had not seen the latest version of the film, what steps were being taken to reconsider the ban.

Ald. T. Lewes Sayer (chairman of the committee) replied that he understood that the stage production was licensed by the Lord Chamberlain in 1942; he had no information as to what authorities had banned the film, and no steps were being taken to reconsider the ban. He complained that since the Surrey ban, advocates of the film had bombarded him with letters.

Complaint was made at the Surrey County Council of the high average age of the members of the Public Control Committee.

J. V. Strudwick was referring to the report of T. L. Sayer, A. G. Knowlden, C. W. Black, H. Overton, and Mrs. M. E. Ashton as the film inspection sub-committee. He asked whether some young persons could be co-opted to serve in an advisory capacity.

Ald. Sayer, the chairman, replied there was no power and no intention to co-opt.

MANCHESTER CEA

Continued

tingent attending from the North Western branch.

The CHAIRMAN: I feel that if we could tie-up the dinner with the midnight matinee it will be a really good function, and if we get the film we hope to get for the show we will fill the seats at the Odeon.

On the proposition of Mr. SIMPSON, it was decided to obtain the views of the joint committee of the Manchester and Salford branch, the South and East Lancashire branch, Cinematarians and Lancashire Cinema Old Boys' Association, responsible for the arrangements for the midnight matinee, on the question of holding the show on the night of the dinner. The committee was in favour of ladies attending the dinner.

Changes of Nominees

Changes of nominees approved: Odeon, Burnage, E. G. Hall, ex C. S. Exton; Gaumont, Manchester, C. W. Lewis, ex W. A. Hockman; Corona, West Gorton, H. G. Chamberlain, ex F. J. Smidmore; Heaton Park Cinema, J. R. Killeys, ex the late J. J. McCracken.

AGM

The next committee meeting will be held at 11 a.m. on January 21, and the annual general meeting at 2.30 p.m. on the same day.

In the Dark

Owing to a lighting failure the business of the latter part of the meeting was conducted in semi-darkness.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Burning Cross, The (Exclusive)—U.S.	69 min. (A)	Hank Daniels, ... Virginia Patton, Dick Rich.	Cheap, but by no means cheerful, Kuklux Klan melodrama. Acting undistinguished and action frequently lurid.	Third-rate "second" (NC)
Counterfeiters, The (20th Century-Fox)—U.S.	72 min. (A)	John Sutton, ... Doris Merrick, Hugh Beaumont.	A romantic crime melodrama describing the breaking up of a counterfeit ring. Story a trifle involved, but action fast. Romantic interest popular, staging adequate.	Reliable "second" (C).
Disaster ... (Paramount)—U.S.	60 min. (A)	Richard Denning, ... Trudy Marshall, Will Wright.	Romantic melodrama, set amongst steeple-jacks. Star's performance and thrills naive.	Supporting proposition, mainly for the cheaper industrial halls (C).
*† Elizabeth of Ladymead (British Lion)—British	97 min. (A)	Anna Neagle, ... Hugh Williams, Nicholas Phipps.	Domestic cavalcade, pivoting on one of the stately homes of England and photographed in Technicolor. Episodes a little uneven and, in one instance, sordid, but star good and feminine angle compelling.	Excellent star booking (C).
Jungle Menace ... (Exclusive)—U.S.	15 eps. (U)	Frank Buck, ... Reginald Denny, Ralph Marshall.	Adventure melodrama concerning a gang of rubber thieves in Malaya. Action slow, presentation feeble.	Poor matinee fill-up (C).
Loonies on Broadway (RKO-Radio)—U.S.	64 min. (A)	Wally Brown, ... Alan Carney, Bela Lugosi.	Crazy comedy thriller, turning on a hunt for a "zombie." Team work good, fun and thrills artless but clean, and staging effective.	Reliable "second" (CC).
* Portrait from Life (GFD)—British.	90 min. (A)	Mai Zetterling, ... Robert Beatty, Guy Rolfe.	Warm and intriguing romantic melodrama, centring on a D.P. Camp. Story a trifle jerky, but characterisation good and detail authentic.	Very good British booking (C).
† Scared to Death (Exclusive)—U.S.	68 min. (A)	George Zucco, ... Bela Lugosi, Molly Lamont.	Cinecolor comedy thriller illustrating the last thoughts of a woman who dies of fright. Cast, staging and Cinecolor photography good, but story both incoherent and silly.	Mediocre title and star catchpenny. (NC).
* Tale of a City ... (Exclusive)—British.	37 min. (U)	Joyce Cummings, ... Michael Hawley.	Thumbnail dramatic documentary, centred on Birmingham. Treatment slipshod and propaganda and entertainment weak.	Quota fill-up for the uncritical (CC).

REISSUES

Pimpernel Smith... (Pathe)—British	121 min. (U)	Leslie Howard, ... Francis Sullivan, Mary Morris.	Spectacular adventure romantic comedy melodrama. Originally reviewed in "Kine," June 26, 1941.	Excellent general booking (C).
She's No Lady ... (Paramount)—U.S.	62 min. (A)	Ann Dvorak, ... John Trent.	Unusual crook comedy, neatly devised and well acted. Originally reviewed in "Kine," September 9, 1937.	Good second (NC).

(CC) Excellent for Children.

(C) Suitable for Children.

(NC) Not for Children.

* British Picture.

† In Colour.

Reviews for Showmen: Edited by Josh Billings

ELIZABETH OF LADYMEAD

British Lion. British (A). Photographed in Technicolor. Featuring Anna Neagle, Hugh Williams and Nicholas Phipps. Produced and directed by Herbert Wilcox. Screen play by Frank Harvey. Director of photography, Max Greene. Musical director, Robert Farnon. 8,759 feet. Release not fixed.

DOMESTIC cavalcade, pivoting on one of the stately homes of England. Photographed in lush Technicolor, it opens with a much-married society wife insisting on a place in the sun when her officer husband returns from World War II and the theme is repeated against Crimea, Boer and Great War backgrounds. Anna Neagle is the champion of women's freedom in all the cameos, but four actors, headed by Hugh Williams, are marshalled to play the rôles of husbands. Good as they are, they fail adequately to fill the gap caused by the absence of Michael Wilding. An ugly vignette, depicting Anna as a loose-living painted doll of the 'twenties shocks and also creates a temporary longing for the sweet and even tenor of the star's previous films, but otherwise the "quartet" convincingly aims at the distaff side of the box office. Anna's minor *tour de force*, the ele-

gant settings, which include some delightful exteriors, and the Technicolor photography, keep it well on its mark. Capital star booking.

Story.—Liz, an attractive woman, living at Ladymead, a historic country mansion, eagerly awaits the return from World War II of her husband, John. Immediately following their warm reunion John expresses a wish to loaf around for a few months. Liz, tired of living out of town, wants John to resume his political career and they quarrel. Liz is accidentally knocked out and she sees herself as Beth, wife of a Crimean officer, Elizabeth, wife of a Boer War veteran, and Betty, wife of a World War I hero. In each era history repeats itself and she has to fight for her independence, but as Betty she goes completely overboard and, by being too free, causes her husband to commit suicide. When she wakes up John is by her side and before you can say "Jack Robinson" he is an MP and Liz is his "right-hand man."

Acting.—Anna Neagle acts with spirit and looks delightful in the dresses of the periods as Liz, Beth and Elizabeth, but she overdoes the make-up and the gestures as Betty. Nevertheless, her's is a good show. Hugh Williams is well cast as World War II John, Nicholas

Phipps is responsible for a clever study as Crimean John and Bernard Lee and Michael Lawrence are sound as the Boer War and Great War Johns respectively, but, even so, Michael Wilding is missed. The rest display versatility.

Production.—The picture harps on one string, but considering that only its backgrounds change it holds the interest well. Each episode effectively uses history and the stock characters underline the opening theme, and its subdued sense of satire and the variety of settings alone justify the experiment. But we still insist that its point could have been made without the 1919-20 New Year's Eve sequence which is not only out of harmony with the rest, but a libel on Anna, the box-office's favourite female star. Confident that Anna is popular enough to live down the slur, we unhesitatingly recommend her first film for many a day without Michael Wilding. And now a hint for Herbert, don't leave out Michael or drag Anna through the mire again.

Points of Appeal.—Intriguing story, strong feminine angle, excellent technical presentation, Technicolor and box-office star.

REVIEWS—continued on page 16

REVIEWS—continued from page 15

THE COUNTERFEITERS

20th Century-Fox. American (A). Directed by Peter Stewart. Featuring John Sutton, Doris Merrick and Hugh Beaumont. 6,572 feet. Release not fixed.

ROMANTIC crime melodrama, describing a successful attack by a Scotland Yard detective and an American T-man on a ruthless counterfeiting ring. There are innumerable characters and the "heroine's" actions are so contradictory that it is impossible to get her measure until the very end, but, in spite of its involved plot, its pace is hot. Fast and frequently furious, it will grip the industrial ninepennies. Reliable "second."

Story.—Jeff MacAllister, a Scotland Yard detective, and Tony Richards, a U.S. secret service man, set out to break up an international gang of counterfeiters. Philip Drake, an American racketeer, is the brains behind the mob, and one of his henchmen is Louie, a powerful but slow-witted muscle man. Margo, a beautiful young woman, puts in her spoke and it later transpires that she is determined to retrieve counterfeit plates made by her father many years before. Neither Jeff nor Tony are quite certain whose side Margo is on, but, after a lot of rough stuff in which Louie plays a prominent part, Margo falls in love with Jeff and enables him, almost single-handed, to turn the tables on Drake and his mob.

Acting.—John Sutton speaks good English as Jeff, the man from Scotland Yard. Douglas Blakeley takes a back seat with considerable grace as T-man Tony, Hugh Beaumont is just right as villain Drake, and Doris Merrick is attractive as mystery woman Margo.

Production.—The picture is quickly off the mark and the spirited, though slightly complicated, sex interest, adds colour to the ding-dong struggle between the crooks and the law. The staging, like the acting, is more than adequate, while the "in the nick of time" climax is strictly in accord with tradition.

Points of Appeal.—Robust story, brisk development, popular romantic interest, hefty scraps and good staging.

PORTRAIT FROM LIFE

General FD. British (A). Featuring Mai Zetterling, Robert Beatty and Guy Rolfe. Produced by Antony Darnborough. Directed by Terence Fisher. Screen play by Frank Harvey and Muriel and Sydney Box. Director of photography, Jack Asher. Musical director, Muir Mathieson. 8,095 feet. Release not fixed.

WARM and intriguing romantic melodrama, quietly recording a young officer's quest for a displaced person, whose appealing portrait he had seen in one of London's fashionable art galleries. The script is a little untidy, but the acting and direction are much above the average and more than compensate for the few loose ends. Although not exactly dripping with big marque names, it'll have no trouble in gaining the undivided attention of the general run of filmgoers. Very good British booking.

Story.—Major Lawrence, on leave from Germany, visits the Burlington Art Galleries and is struck by the beauty of a young girl in a portrait, titled "Hildegard." He becomes even more intrigued when he meets an old Austrian refugee who says that the girl is his daughter. Lawrence determines to find the girl and, after interviewing the artist, Campbell Reid, a hopeless inebriate, he makes a tour of the DP camps in Germany. Eventually, he finds Hildegard, whose memory is impaired, living with a couple named Hendlmann, who claim that the girl is their daughter. Actually, Hendlmann is a wanted SS man, and there is a spot of bother before Lawrence is able to denounce the Nazi. Meanwhile, Hildegard's memory is conveniently restored and she finishes up by marrying Lawrence.

Acting.—Mai Zetterling acts with admirable restraint as Hildegard. In this instance underplaying pays. Guy Rolfe, very much the

officer type, is certain to thrill the proletariat as Lawrence, and Herbert Lom all but steals the picture as SS man Hendlmann. Robert Beatty, too, deserves mention as the alcoholic Reid.

Production.—The inevitable flashbacks rather complicate story development and the happy ending is, to put it mildly, phoney, but the feeling that Mai Zetterling puts into her part the accurate impressions of life in a displaced persons' camp and the subtle air of mystery amply outweigh artistic transgressions and minor concessions to the gallery. Novel, topical and occasionally exciting, it's not only a credit to Gainsborough, but a potential box-office turn-up.

Points of Appeal.—Unusual, up-to-the-minute story, good characterisation, resourceful direction, authentic detail, obvious feminine angle and showmanlike, if slightly strained, climax.

THE BURNING CROSS

Exclusive. American (A). Directed by Walter Colmes. Featuring Hank Daniels, Virginia Patton and Dick Rich. 6,245 feet. Release not fixed.

CHEAP, but by no means cheerful, small town melodrama, disclosing the very un-American activities of the Kuklux Klan. It claims to be new and authentic, yet oddly enough it has all the earmarks of the time-honoured pot-boiler. Obviously written down for the industrial masses, it is only suitable for minor halls. Third-rate "second."

Story.—When Johnny Larimer, a small town youth, returns from the war he learns that Doris, his childhood sweetheart, has become engaged to Tony, an old friend. He also discovers that his former job had been filled. Thoroughly disgruntled, he becomes easy game for Lud Harris, a thug who is using the Kuklux Klan to further his own ends. Johnny becomes a member of the vile organisation, but when Tony and a coloured man are murdered before his eyes he realises his folly. He then confides in Doris and she informs the police, who round up the Kuklux Klan just in time to prevent Johnny from sharing Tony's and the negro's fate.

Acting.—Hank Daniels, Virginia Patton and Dick Rich divide the acting honours, such as they are.

Production.—There is no doubt more than a grain of truth in the story, but fact is quickly crowded out by serial-like rough stuff. There is one particularly moving moment when the child of the murdered negro comes to the microphone, but it fails to remove the strong flavour of ham from the whole.

Points of Appeal.—Occasional thrills and provocative title.

DISASTER

Paramount. American (A). Directed by William H. Pine. Featuring Richard Denning, Trudy Marshall and Will Wright. 5,384 feet. Release not fixed.

ROMANTIC melodrama about a young working lad who, more by accident than design, clears himself of a murder rap. It's slow in getting into its stride, and even when it does it indulges in phoney thrills. The title's about right. Supporting proposition, mainly for the cheaper industrial halls.

Story.—Bill Wyatt, a working youth suspected of killing a man, climbs a steeple to escape from Dearborn, a police chief. Pop Hansford, an old steeplejack, takes to Bill and gives him a job. Bill and Jerry, Pop's daughter, fall in love, but in due course Bill's unhappy past catches up with him. Just as Bill is about to make off, an aeroplane crashes into a high building and Pop is trapped in the wreck. Bill rescues Pop and, at the same time, sees and grabs the only man who can clear him of the murder charge. Now absolved, he asks Jerry to marry him and is accepted.

Acting.—Richard Denning is seldom at his ease as Bill, but Trudy Marshall and Will Wright are not too bad as Jerry and Pop. The rest are merely stooges.

Production.—There is little excitement at

the start, but after the first reel the film is mostly talk, and the final thrill is too studio to atone for its wordy and noveletish "mid-riff." Only the ingenious are likely to fall for its flagrant artifice.

Points of Appeal.—Handy footage and serial-like thrills.

TALE OF A CITY

Exclusive. British (U). Featuring Joyce Cummings and Michael Hawley. Written and directed by Richard Fisher. 3,306 feet. Release not fixed.

THUMBNAIL dramatic documentary. It tells of a South African woman journalist who visits Birmingham to look things over and finishes up by preventing a disgruntled war hero from making an ass of himself. Badly acted, crudely dialogued and indifferently directed, it's not only a poor advertisement for one of our biggest industrial centres, but shabby entertainment. Quota fill-up for the uncritical.

Production.—Birmingham, hive of British industry, is the target of the film, but instead of leaving well alone and taking the visitor and the audience on a comprehensive tour of the principal factories and workshops, it clouds its proof of Britain's great economic recovery with a silly crime story concerning an inhibited ex-officer son of a bus driver. The film should have been reviewed by P. G. Baker, the KINE's ace reporter. His article on Birmingham in our New Year issue is a thousand times more illuminating than this picture, and he only dealt with the film side. Documentary producers and directors, please note!

Points of Appeal.—Convenient footage and quota angle.

SCARED TO DEATH

Exclusive. American (A). Photographed in Cinecolor. Directed by Christy Cabanne. Featuring Bela Lugosi, George Zucco and Molly Lamont. 6,110 feet. Release not fixed.

CINECOLOR comedy thriller illustrating the gloomy last thoughts of a woman who dies of fright. The principal players are experienced, but hard as they try, they fail to make sense of the fabulous and complicated happenings. Funny when it should be eerie and vice-versa, its only hope is the "fleapit." Mediocre title and star catchpenny.

Story.—Laura, wife of Ward, son of Dr. Van Ec, a sinister-looking surgeon, dies in mysterious circumstances. Just as an autopsy is about to be performed there is a flashback and the scene changes to the Van Ec home. Laura is being continually scared by a masked face and Leonide, an hypnotist, who appears to have the run of the house, his dwarf companion, and Raymond, a dumb bodyguard, start to investigate. Eventually, the face proves to be that of Laura's former dancing partner. He was shot as a spy following Laura's testimony, but he did not die and he is around to haunt her. The cause of her death was, needless to say, fear.

Acting.—George Zucco is Van Ec, Molly Lamont is Laura and Bela Lugosi is hypnotist Leonide, but they never know whether they were coming or going, and we were in no position to tell them.

Production.—The cast is by no means cheap, and the settings and the Cinecolor photography are first rate, but the so-called thriller story strikes a new low.

Points of Appeal.—Title and cast.

LOONIES ON BROADWAY

RKO-Radio. American (A). Directed by Gordon Douglas. Featuring Wally Brown, Alan Carney and Bela Lugosi. 5,730 feet. Release not fixed.

CRAZY comedy thriller, alternating between a New York night club and an eerie tropical island. Co-starring funny men Wally Brown and Alan Carney and that exuberant

REVIEWS—continued on page 20



*To all Exhibitors and Friends I extend
on behalf of my co-directors and myself,
Xmas Greetings and Best Wishes for
a Happy and Prosperous New Year.*

Harry Adley

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A MICHAEL BALCON PRODUCTION
COLOUR BY TECHNICOLOR directed by **CHARLES FREND**
associate producer **SIDNEY COLE** screenplay by **WALTER MEADE & IVOR MONTAGU**

KINEMATOGRAPH WEEKLY
December 23, 1948

ott OF THE ANTARCTIC



5 John Woods '48



TRADE SHOW Wed., Dec. 29, at 2.35 p.m. prompt, **LEICESTER SQUARE THEATRE**

REVIEWS—continued from page 16

master of macabre Bela Lugosi, it hinges on a hunt for a "zombie," billed for cabaret. The hectic amalgam of laughs and shocks should entertain the industrial ninepennies. It always has. Reliable "second."

Story.—Jerry Miles and Mike Strager, Press agents, promise Ace Miller, tough owner of a New York night club, a "zombie" as a special attraction. Fearing exposure by Walker, a militant radio commentator, if the "zombie" is not real, Ace threatens to kill Jerry and Mike if they fail to produce the real thing. Panic-stricken, the boys scurry to a tropical island where Renault, a crazy professor, is producing "zombies" in quantity with a rare drug. An unholy mix-up follows, but in the end Jerry and Mike escape with the drug, and Jean, a pretty singer. On the opening night Ace is given a shot of the drug and he turns into a "zombie," thereby keeping faith with his customers. What he says and does when he comes round is left to the audience's imagination.

Acting.—Wally Brown and Alan Carney indulge in some lively slapstick as Jerry and Mike. Bela Lugosi strikes a vivid note of contrast as the mad Renault, and Anne Jeffreys is a comely Jean. Sheldon Leonard heads a willing supporting cast as Ace.

Production.—It's a far cry from Broadway to the tropical island where more than half of the film's bizarre action takes place, but the leading players' happy and infectious disregard for rhyme and reason, let alone distance, enables the extremes to be securely joined by laughter and thrills. The kids will obviously enjoy it and more's the pity the Censor thought fit to give it an "A" certificate.

Points of Appeal.—Artless but clean fun and thrills, tireless and well-balanced cast, good staging and handy footage.

CHAPTER PLAY

Exclusive

JUNGLE MENACE. American (U). Directed by George H. Melford and Harry Fraser. Featuring Frank Buck, Reginald Denny and Ralph Marshall. 15 episodes of approximately 1,800 feet each. Chapters 1 to 3 inc. Release not fixed.

ADVENTURE melodrama concerning the sinister attempt by a gang of rubber thieves to seize control of a plantation in Malaya. A poor script and an outmoded plot give little opportunity to Frank Buck, of "Bring 'em Back Alive" fame, and Reginald Denny. Can only be for the very young and undiscerning. Very moderate matinee filler.

Story.—Frank Buck, a wild life hunter, is called in to stem the loss of life and material at the Elliot plantation in Seemang. Head of the opposing force is Robert Banning, who uses his gang of thugs to satisfy his greed for rubber and an ultimate desire to own the Elliot plantation. Several clumsy attempts on the life of Frank Buck misfire. When last seen the man with the charmed life was fighting a fire and, at the same time, holding off a number of tigers.

Points of Appeal.—Moderate jungle settings and wild animal thrills.

Reissues

SHE'S NO LADY

Paramount. American (A). Directed by Charles Vidor. Featuring Ann Dvorak and John Trent. 5,627 feet. Release not fixed.

UNUSUAL approach to crook story in which all the characters appear to be trying to double-cross each other affords very good light entertainment, particularly as the acting is on a high level. The ending is a conventional one, with the hero and heroine turning

out to be on the side of law and order. Originally reviewed in KINE, September 9, 1937.

Points of Appeal.—Stars, amusing variation of the usual crook comedy, brisk action and romantic appeal.

PIMPERNEL SMITH

Pathé. British (U). Directed by Leslie Howard. Featuring Leslie Howard, Francis L. Sullivan and Mary Morris. 10,890 feet. Release not fixed.

SPECTACULAR adventure romantic comedy melodrama, describing the thrilling exploits of a whimsical university professor who, in the face of tireless and terrifying opposition, secretly plans and executes the escape of political prisoners from the Gestapo. Anglo-American was the distributor when the KINE, reviewed it in June 26, 1941.

Points of Appeal.—Boisterous story, fast action, popular cast and big title values.

Short

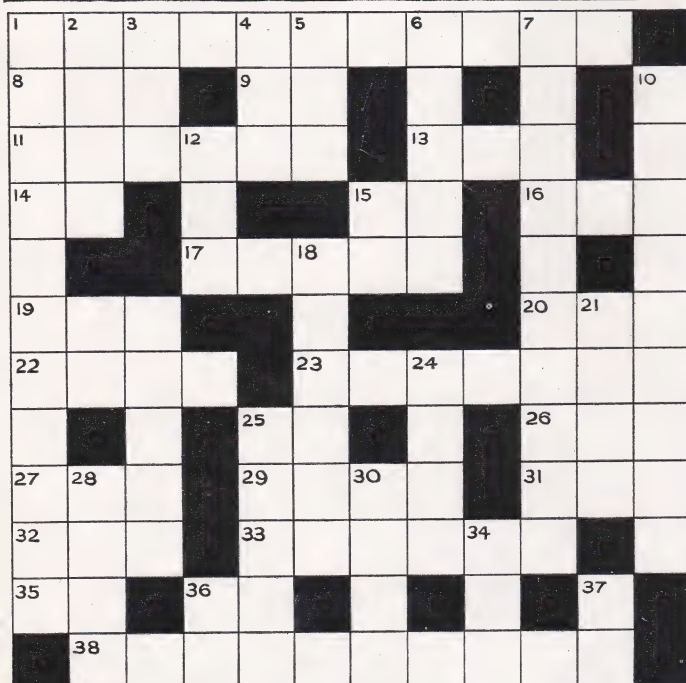
20th Century-Fox

LIFE WITH GRANDPA. The March of Time. No. 13—13th Year. American (U). Length, 1,508 feet. Running time, 17 minutes. Release not fixed.—Human review concerning the older and more unfortunate citizens of America who are in poor circumstances. The producers attack the "too old at sixty" maxim by introducing Winston Churchill, Bernard Shaw, Dorothy Dix and others as classic examples of the inconsistency of this saying. The spotlight on America's social security with its inadequate relief and numerous almshouses gives way to the brighter prospects of those men and women who have provided for their later years. Although poignant, this issue has presented its facts with the correct touch of charm and grace. Very good.

TWO NEW SUPPORTING QUOTA SUBJECTS PRODUCED BY HAROLD BAIM

ROME AND VATICAN CITY - Story told by SIR RALPH RICHARDSON

BACK TO SORRENTO - Story told by SARAH CHURCHILL and DOUGLASS MONTGOMERY



ACROSS

1. Harold Baim produces this type of film.
8. All electric union.
9. One.
11. No film salesman does this to an exhibitor.
13. This union is a little mixed up.
14. Not exit.
15. Current.
16. Cinema builders use this.
17. This Yorkshirian is usually.
19. It's as easy as a circuit.
20. The artist in 7 down was in this Service during the war.
22. It may not be a long run.
23. Many a producer thinks he has (two words).
25. Degree.
26. Necessary for shooting sometimes composite.
27. Exit shows the way.
29. Backwards and forwards still a star, Herbert knows just who you are.
31. The decoration was made to order for Messrs. Dave Griffiths, Ben Henry, and Harry Mears.
32. Arnold Williams heads this house, trail him and see.
33. We all need this in film business.
35. A way the wind blows.
36. Mr. Carter of "Kine Weekly's" designation.
38. Telegraphic address of a lion.

DOWN

1. Some films carry these.
2. Note (Anagram).
3. Director's stop—editor's job.
4. Don't Mr. Projectionist, please.
5. Three-quarters of troupe entertainment body.
6. Useful for sound and camera.
7. Artist of renown—just recorded commentary for "ROME AND VATICAN CITY"—Yes, sir.
10. The Company who made 7 Down.
12. Backward pay for film artistes.
15. Part of a year.
18. The French go there too.
21. Was there but backward.
24. Non sync, may be called this for short.
25. This anagram is not comedy.
28. A jumbled type of poet.
30. Nuff said of this Itma character.
34. Scrambled trademark of two famous houses.
36. French and.
37. Script.

IF YOU ARE INTERESTED IN THE SOLUTION PLEASE WRITE TO US!

FEDERATED FILM CORPORATION LTD., NATIONAL HOUSE, WARDOUR ST., LONDON, W.1

Producer on Maldistribution of Monies Earned

S. L. COURTAULD TELLS ATP SHAREHOLDERS "CUTS IN COSTS IS NOT THE WHOLE STORY"

By V. J. BURTT, The "Kine's." City Editor

ALTHOUGH he welcomed the quota provisions of the new Cinematograph Films Act, Stephen L. Courtauld, chairman of Associated Talking Pictures, which controls Ealing Studios and Ealing Distribution, doubted whether this Act alone can solve many of the problems and difficulties inherent in film production.

Even the reduction of production costs is not the whole story, declared Mr. Courtauld, "for we producers think there is a maldistribution of the monies earned which acts against the interest of the primary producer." He also thinks the entertainment tax is too high, and that of the remaining balance "a fair proportion does not reach the producer."

Speaking to shareholders last Wednesday, Mr. Courtauld said that production costs are far too high to enable an economic balance to be maintained in the production side of the industry by itself.

Going on to say that high production costs had been built up over a period of years during which producers aimed to recoup themselves from markets outside the domestic territory, Mr. Courtauld pointed out that as yet "we have not succeeded in making any appreciable impression on the American market."

"Rely on Own Market"

"It is also unfortunate," he said, "that several foreign territories find themselves in an uneconomic position similar to our own which precludes anything in the nature of free importation of films."

"We are, therefore," he said, "placed in the position of having to rely mainly on our own domestic market and certain parts of the Commonwealth."

R. P. Baker, managing director, played on the same theme. He could not understand why the primary producer seems to be left to absorb all the severe shocks which are inherent in the film industry without having any of the compensating cushions.

Mr. Baker hopes that the working party and committee of inquiry which has been set up by the Board of Trade will do something to adjust this situation.

A further interim dividend of 10 per cent. is to be paid by Associated Theatre Properties (Ltd.).

This follows an interim of 10 per cent. paid in October, which was the first payment of any kind since 1930. The ordinary shares are held by Stoll Theatre Corporation. Stoll 4s. ordinary were unaffected at 2s. 10½d., while Associated Theatre 7½ per cent. pref. were quoted around 20s.

Frederick A. Szarvasy, chairman of Covent Garden Opera Syndicate, 1930-33, and who established the former General Theatres Corporation, died on July 3 last, leaving £71,490 15s. gross, £43,065 8s. 11d. net value (duty paid £4,574).

SHIPMAN AND KING CIRCUIT GROWTH

Manning Replaces Denham

RECENT death of Lord Denham resulted in Brian Manning taking the chair of Shipman and King Cinemas, Ltd., at the first annual general meeting of shareholders since the issue last May of £600,000 first cumulative 5 per cent. preference shares.

Since the date of the balance-sheet two further cinemas have been acquired, one at Braintree and one at Ashford, Middlesex. In addition, the Regent at Rye, which was destroyed during the war, has been reinstated, but it had only been in operation for three weeks during the year.

After providing for dividends on the preference shares, all current taxation, and making a provision of £25,000 on account of future taxation, the dividend for the period from June 14, 1947, to April 3, 1948, was brought up to an annual rate of 5 per cent., leaving a balance of £6,307 to be carried forward.

Share Market

There were again few bright features among other cinema shares, though Odeon recovered 9d. to 32s., United Entertainments rose 3d. to 7s. 9d., and the two television shares—Scophony and Cine Television "B"—put on 1½d. each at 2s. 10½d. and 3s. respectively.

Chief falls were sustained by African Theatres, down 2s. 6d. to £4½, General Theatres pref., down 6d. to 12s., and Odeon 6 per cent. pref., down 6d. at 17s. 9d.

Odeon and Gaumont group prior charges were on offer, Odeon Associated 3½ per cent. debentures falling £3 to £75, Odeon Properties 3½ per cent. debentures £1 to £85, and Odeon Properties 4 per cent. debentures £1 to £87.

International Reissue

Harry Sherman's "The Iron Road," starring Richard Dix and Jane Wyatt, has been added to International Film Renters' 1949 reissue release programme.

It is a spectacular period outdoor romantic melodrama turning on a fight between a stubborn old freight man and his unscrupulous hangers-on and the enterprising emissary of a progressive railroad company.

SHARE MARKET

	Latest.	Change.
African Theatres Ord.	£4½	- 2/6
Assoc. Brit. Corp. 5/- Ord.	13/6	- -/6
6% Pref.	21/-	-
4½% Pre-Pref.	18/-	- -/11
Brit. & Amer. Film Press, Ltd. (1/-)	1/3	- -/11
Brit. & Dom. Films (12/-)	12/3	- -/3
5½% Pref.	15/6	- -/3
Brit. Lion 7½% Pref. (10/-)	12/6	-
Ord. (1/-)	4/4½	-
Brit. Lion Studios Ord. (2/-)	4/3	- -/3
6% Pref.	17/-	-
5% Notes	£74	- £1
4% Debs.	£81	-
Cine Television "B" Ord.	10/3	- -/3
(- 6)	3/-	+ -/11
Dufay-Chromex Ord. (2/-)	1/7½	-
Gaumont British Ord. (10/-)	10/9	- -/3
"A" Ord. (5/-)	5/-	-
5½% 1st Pref.	15/9	- -/3
3½% Debs.	£88½	- £1½
General Theatres Prefd. (6/8)	12/-	- -/6
3½% Debs.	£79	- £1
Granada Theatres 1st Pref.	17/6	-
Humphries, G., Co. (5/-)	35/-	Nominal
Kinemas Ord. (5/-)	7/9	- -/3
Mde. Tussaud's Def. (1/-)	3/1½	-
Prefd. Ord.	20/-	-
Moss Empires Ord.	40/-	-
Cum. Pref.	22/6	-
3½% Deb.	£98	- £1
Odeon Ass. 4½% Pref.	13/3	-
3½% Debs.	£75	- £3
Odeon Props. 4½% Pref.	16/3	-
3½% Debs.	£85	- £1
4% Debs.	£87	- £1
Odeon Theatres Ord. (5/-)	32/-	+ -/9
6% Pref.	17/9	- -/6
P.C.T. 10% Cum. Pref.	21/3	x.d.
7½% "A" Pref.	27/6	-
7½% "B" Pref.	21/6	- -/3
Construction 7% Pref.	21/6	- -/3
Scophony (1/-)	2/10½	+ -/11
Stoll Theatres Corp. (4/-)	2/10½	-
Twentieth Cent. Ord. (5/-)	1/3	-
6% Pref. (10/-)	6/3	-
United Entertainments Ord. (5/-)	7/9	+ -/3

"SORRY, WRONG NUMBER" TO BE BROADCAST

The radio play of "Sorry, Wrong Number," on which the Hal Wallis production for Paramount is based, is to be broadcast in the Light Programme on Friday, December 31.

Flora Robson will play the leading rôle, the part which Barbara Stanwyck portrays in the film.

The film has been trade shown by Paramount and it will have its West End presentation early in the New Year.

Nine Awards for "Expectations"

The Cineguild production, "Great Expectations," has drawn nine awards in a poll conducted by the India Film Journalists' Association.

In addition to the picture being declared an award winner for the year, the director, David Lean, and cast members John Mills, Valerie Hobson, Jean Simmons, Anthony Wager, Francis L. Sullivan, Bernard Miles, and Finlay Currie have all been singled out for recognition.

"William" Really Comes to Town

"William Comes to Town," the second of the "William" pictures, opens at the London Pavilion on December 26. It follows the five weeks' successful run of "The Time of Your Life."

All the principal players in "Just William's Luck" are in "William Comes to Town."

SCOTLAND

Scottish CEA's Next Vice-President

L. F. PRIEST, Bathgate, who will be the next vice-president of the Scottish branch of the CEA, is general manager and a director of Lothian Star Theatres, owners of the Grove Circuit, which embraces houses in Bathgate, West Calder, Armadale, and Bo'ness, in West Lothian, and Lochore in Fife. He has been a prominent member of the Edinburgh section for a number of years, and has served for three years on the Scottish executive.

Cinema Sunday Okayed

Once again permission has been received from the Glasgow magistrates for the city's cinemas to open for Cinema Sundays, on behalf of charities, starting on Sunday, January 9.

There have been discussions with NATKE over wages for those Sundays, but employees have agreed to carry on this year as before. The position will be officially considered later.

Glasgow's Jubilee Ball

Gifts to the value of over £100 have been contributed by the trade and others to the prize list of the Silver Jubilee Ball of the Glasgow Cinema Club, which takes place at Green's Ballroom on Thursday, January 13.

A special fancy dress class will be for the best representation of "Bonnie Prince Charlie," which will be showing in Glasgow that week.

The Lord Provost of Glasgow, Sir Hector McNeill, and Lady McNeill will be present. Music will be provided by Joe Loss and his orchestra.

Endrick P H Reopens

On Monday evening many of his trade friends were present at the reopening of the Endrick Picture House, which K. M. Dunn has acquired. Previously known as the Phoenix it was an ABC house, which was later run by Willie Hamilton. He has now sold out to Mr. Dunn.

Kenny has rejuvenated the place with terrazzo flooring in the foyer and redecoration throughout. The latest Western Electric sound system has been installed.

The sympathy of the trade was extended last week to Charlie Beveridge, Columbia manager in Scotland, on the death of his mother in London.

Nominations for officials for 1949 will be made at Wednesday's meeting of the Glasgow and West of Scotland section of the CEA in Green's Playhouse at 2.30 p.m.

The Barrow-in-Furness Watch Committee has been asked to invite one Anglican, one Free Church and one Roman Catholic clergyman to previews of films to be shown in local cinemas.

FILMS REGISTERED UNDER THE ACT

By the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period October 7 to November 9, 1948. Films the names of which appear in italics are parts of a series (or serials).

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.	Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
BRITISH									
OCTOBER 7.					OCTOBER 13.				
Eugene Pini and His Orchestra	Eros	Inspiration Pictures	1,254	Br./E. 11795	Wide Open Spaces	RKO-Radio	Walt Disney	608	F. 11802
Stephane Grappelly and His Quintet	"	"	1,254	Br./E. 11796	Bodyguard	"	RKO-Radio	5,640	F. 11803
OCTOBER 9.					Woody, The Giant Killer	GFD	Universal International	604	F. 11804
Australian Diary No. 16	M-G-M	Australian News and Information Bureau	856	Br./E. 11801	La Fille de Diable (Devil's Daughter).	Blue Ribbon	Société Nouvelle	9,832	F. 11806
OCTOBER 13.					OCTOBER 14.				
Fly Away, Peter	GFD	Production Facilities	5,380	Br./E. 11805	Antoine et Antoinette	British Lion	Société Nouvelle des Etablissements Gaumont	7,852	F. 11808
OCTOBER 14.					To-day and To-morrow—No. 3—Switzerland To-day.	RKO-Radio	RKO-Radio	1,591	F. 11809
Sleeping Car to Trieste	"	Two Cities	8,519	Br./E. 11807	Let's Make Rhythm	"	"	1,811	F. 11810
This Modern Age—No. 22—Women in Our Time.	"	This Modern Age	1,924	Br./E. 11812	How to Clean House	"	"	1,649	F. 11811
OCTOBER 15.					OCTOBER 15.				
New Pathe Pictorial Nos. 209/221 (Series):					Heart of Virginia	British Lion	Republic	5,336	F. 11813
New Pathe Pictorial No. 218 Pathe	"	Pathe	724	Br./E. 11814	Harnessed Lightning	GFD	Universal International	1,500	F. 11817
New Pathe Pictorial No. 219	"	"	731	Br./E. 11815	OCTOBER 21.				
Love in Waiting	GFD	Production Facilities	5,338	Br./E. 11816	Tapisseries d' Art	Film Traders	D. A. Sarda	1,636	F. 11821
OCTOBER 18.					Paisa	"	Organizzazione Film Internazionali	10,600	F. 11822
Mine's a Miner	NSS Prods.	Seven - League Prods.	985	Br./E. 11818	OCTOBER 25.				
OCTOBER 20.					The Secret Beyond the Door.	GFD	Universal International	8,865	F. 11828
International Circus Review.	Mancunian Film Corp.	Film Studios (Manchester).	4,000	Br./E. 11819	River Lady	"	"	7,054	F. 11829
Showground of the North	"	"	3,100	Br./E. 11820	The Ghost Talks	Columbia	Columbia	1,453	F. 11831
OCTOBER 22.					Aqua Zanies	"	"	834	F. 11832
The Woman Hater	GFD	Two Cities	9,140	Br./E. 11823	Champions in the Making	"	"	787	F. 11833
Eye Witness. Vol. 1, Item 0.	NSS Prods.	National Film Board of Canada.	992	Br./E. 11824	Billie Gets Her Man	"	"	1,520	F. 11834
Eye Witness. Vol. 1, Item 1.	"	"	845	Br./E. 11825	Crime on Their Hands	"	"	1,485	F. 11835
Eye Witness. Vol. 1, Item 2.	"	"	952	Br./E. 11826	Go, Chase Yourself	"	"	1,538	F. 11836
Eye Witness. Vol. 1, Item 3.	"	"	1,007	Br./E. 11827	Mummy's Dummies	"	"	1,425	F. 11837
OCTOBER 25.					Flat Feet	"	"	1,582	F. 11838
The Thames	GFD	GB Animation	791	Br./E. 11830	Community Singing—No. 117.	"	"	939	F. 11839
OCTOBER 27.					Community Singing—No. 118.	"	"	838	F. 11840
Date with a Dream	Grand National	Tempean Films	5,000	Br./E. 11843	Thrills of Music—No. 15	"	"	802	F. 11841
New Pathe Pictorial Nos. 209-221 (Series):					Screen Snapshots—No. 165.	"	"	805	F. 11842
New Pathe Pictorial, No. 220 Pathe	"	Pathe	720	Br./E. 11844	OCTOBER 29.				
New Pathe Pictorial, No. 221	"	"	731	Br./E. 11845	Secret Service Investigator.	British Lion	Republic	5,428	F. 11846
OCTOBER 29.					Robin Hood of Texas	"	"	6,456	F. 11849
Furnival and Son	ABFD	Crown Film Unit.	1,677	Br./E. 11847	The Gallant Legion	"	"	7,966	F. 11850
Steps of the Ballet	"	"	2,253	Br./E. 11848	Train to Alcatraz	"	"	5,426	F. 11851
NOVEMBER 2.					Moonrise	"	"	8,113	F. 11852
It's No Tale	International Film Renters	Sybil Leslie	3,960	Br./E. 11853	NOVEMBER 2.				
Quartet	GFD	Gainsborough	10,769	Br./E. 11854	Ruthless	GFD	Eagle-Lion	9,429	F. 11855
NOVEMBER 3.					NOVEMBER 3.				
That Day of Rest	GFD	Kenneth Fairbairn	1,608	Br./E. 11856	An Act of Murder	GFD	Universal-International	8,166	F. 11858
Up the Garden Path	"	GB Instruct.	1,606	Br./NQ11857	Red Ingle and His Natural Seven	"	"	1,324	F. 11859
The Old Manor House	Pathe	British Animated Prods.	640	Br./E. 11869	River Melodies	"	"	723	F. 11860
NOVEMBER 5.					Answer Man—No. 12—Flood Waters	"	"	714	F. 11861
The Guinea Pig	"	Pilgrim Pictures	8,791	Br./E. 11871	Answer Man—No. 13—Mighty Timber	"	"	740	F. 11862
NOVEMBER 6.					Chimp Aviator	"	"	820	F. 11863
New Pathe Pictorial Nos. 222-234 (Series):					Gene Krupa in Drummer Man	"	"	1,325	F. 11864
New Pathe Pictorial No. 222 Pathe	"	Pathe	726	Br./E. 11872	Lamp Post Favourites	"	"	840	F. 11865
New Pathe Pictorial No. 223	"	"	729	Br./E. 11873	Paris on the Plata	"	"	810	F. 11866
New Pathe Pictorial No. 224	"	"	723	Br./E. 11874	Julia Misbehaves	M-G-M	M-G-M	8,936	F. 11867
NOVEMBER 8.					Arch of Triumph	"	Enterprise Prods.	10,296	F. 11868
Say it with Flowers	Films of Industry	Dorothy M. Fish	3,775	Br./E. 11875	Panhandle	Pathe	Monogram Inter.	7,583	F. 11870
The House Cat	GFD	GB Animation	707	Br./E. 11879	NOVEMBER 8.				
The Cuckoo	"	"	859	Br./E. 11880	Master of Lassie	M-G-M	M-G-M	8,717	F. 11876
NOVEMBER 9.					Easter Parade	"	"	9,288	F. 11877
Mining Review No. 2 (Second Year)	NSS Prods.	Documentary Tech. Alliance	853	Br./E. 11883	Old Rockin' Chair Tom	"	"	681	F. 11878
FOREIGN					Up in Central Park	GFD	Universal International	7,805	F. 11881
OCTOBER 7.					Canon City	"	Eagle Lion	7,373	F. 11882
The Hidden Hand	Warner	Warner	5,896	F. 11797					
OCTOBER 8.					ALTERATION OF LENGTH.				
Le Diable au Corps	Studio One Film Dist.	AFF Corp.	10,043	F. 11798	Title of Film,	Registration No.	Date of Registration.	Original length (feet).	Amended length (feet).
The Secret Life of Walter Mitty	RKO-Radio	Samuel Goldwyn Prods.	9,913	F. 11799	Tawny Pupil	Br./TR.7277	May 9, 1944	7,299	6,990
The Girl from Manhattan	United Artists	Charing Cross Prods.	7,299	F. 11800	The Barber of Seville	F. 10267	May 14, 1947	8,700	9,290

** The title of the film "The Great Promise" Br./E. 10519, registered on July 21, 1947, has been altered to "The Jordan."
The registered length of the film "Thrilling Emotion" (Br./E. 11204), registered on March 31, 1948, has been altered to 2,954 feet.

KEY TO REGISTRATION PREFIXES

Br/E indicates that the film is an exhibitors' quota film.

Br/NQ indicates that the film is a British film but not an exhibitors' quota film.

BRITISH NEWS

"Hasty Heart" Moves into Elstree • A Family Affair for Eros • 20th-Fox unit Returns to England

"HASTY Heart," the new Associated British picture which Vincent Sherman is producing and directing, took the floor at Elstree on December 17. Ronald Reagan, Patricia Neal and Richard Todd are featured.

All last week art director Terence Verity and his team were busy building and devising sets for stage 1. Wilkie Cooper is lighting cameraman. During pre-production days, production manager Gerry Mitchell visited the Imperial War Museum for research into Burmese jungle conditions experienced by soldiers during the war.

Alexander Boyd is associate producer.

De Marney Brothers for Nettlefold

The de Marney brothers are to make a film for Eros. Derrick is to produce and Terence to star in "... and Come Out Fighting," which has been booked to move into Nettlefold Studios, Walton-on-Thames, on December 29.

Location work has started—shots in the Camden Town district were taken last week. The full unit for the production is being assembled.

"Male War Bride's" Quick Move

Within 72 hours of its arrival in England, the 20th Century-Fox unit, which has been in Germany shooting scenes for "I Was a Male War Bride," was at work at Shepperton studios. This speedy

achievement included the setting-up of equipment used on location.

In a composite set of offices which reproduce the interior of the U.S. Army Command HQ in Heidelberg, Howard Hawks directed the first studio sequence with Cary Grant and Ann Sheridan.

The film is an imaginative adaptation of an article of the same title which appeared in the *Readers' Digest*. This related the tangled experiences of a Belgian officer who wished to marry a nurse in the American Red Cross. A precedent, this situation set the authorities a tricky problem. When American servicemen marry girls of other nationalities they sail for the States as GI brides. When the application was made with the sex of the applicant female, bureaucracy finally decided that the only way the male partner could enter the States was under Public Law 371, which regulates the entry of war brides.

This Gilbertian situation has led to the bridegrooms becoming known as male war brides—by this name the husbands of U.S. serving women are officially known.

Double Vision

Vision Film Production's first production, "Winter Harvest," is finished. The film has been extended to two-reeler length instead of the original plan for a one-reeler.

On December 29 the production goes before the censor.

Eric H. Smith produced and Stanley W. Godfrey directed.

UNIT ASSIGNMENTS

At Elstree

"Hasty Heart" (ABPC)

Executive director of production, Robert Clark; producer-director, Vincent Sherman; associate producer, Alexander Boyd; production manager, Gerry Mitchell; assistant director, Terry Hunter; second assistant director (prod. office), Wilfred Eades; second assistant director (floor), Cliff Owen; third assistant director, Fred Goode; continuity, Joan Wyatt; assistant cameraman, Wilkie Cooper; camera operator, Arthur Graham; focus, Tony White; loader, John Harris; recording director, Harold King; recordist/mixer, Cecil Thornton; sound camera, Cyril Brown; boom operator, Eric Bayman; boom assistant, Dennis Whitlock; sound maintenance, Edward Penfold; art director, Terence Verity; assistant art director, George Blackwell; chief draughtsman, Tony Masters; scenic artist, B. Evans; construction manager, A. Searle; chief make-up, Bob Clark; assistant make-up, Eric Aylott; hair stylist, A. G. Scott; wardrobe mistress, Peggy Henderson; assistant wardrobe, Bernard Brien; Charles Guerin; stills cameraman, Buckingham; casting director, Robert Lennard; assistant casting, Jerry Walker; musical director, Louis Levy; publicity director, Leslie Frewin; pub-

licity assistants, Hugh Samson; Mavis Dearing; studio press photographer, George Dallison; accountant, A. H. Goatman; chief buyer, Dudley May; property master, Bill Osborne; master carpenter, B. Ebling; master painter, T. Weatherley; master plasterer, B. Moodnick; drapes, F. Bowerbank; chief electrician, C. Evemy; transport manager, John W. Day; floor props, Fred Pratt; chief floor electrician, Steve Bertell.

"Children of Chance" (Ortus)

Producer, Ludovico Teoplit de Grand Ry; director, Luigi Zampa; associate producer, Manning Whitley; production supervisor, Fraser Foulsham; production manager, Vincent Permaine; production assistant, Anne Deeley; dialogue director, Charles Saunders; first assistant director, Denis Johnson; second assistant director, Ernest Metcalfe; continuity, Daphne Heathcoat; lighting cameraman, Carlo Montuori; camera operator, Thomas S. Day; first camera assistant, Leonard Newson; sound mixer, Clifford Sandall; sound camera operator, John Digby-Jones; boom operator, Hans Soameson; stills, Ronnie Pilgrim Stills Organisation; publicity director, Dora Dobson; Italian adviser, Bianca Latuada; make-up chief, U. P. Hutchinson; hairdressing, Anne Box; wardrobe supervisor, Felix Evans.



Michael Wilding, in an off-duty break from filming on another stage, visits the *CONSPIRATOR* set at M-G-M British, Elstree, to meet Gene Kelly, American star on a holiday trip to this country. With Wilding are Robert Taylor, star of *CONSPIRATOR*, Ben Goetz, M-G-M British production executive, Victor Saville, director, Betsy Blair, wife of Gene Kelly, and her husband

TWO "MUSTS" FOR YOUR BOOKSHELF

Carrick on Set Design • The Full Story of the Making of "Scott"

SELDOM is a book published that has real practical interest to people in the film business. When one is published it is usually a "must" for the KINE. reader's library. Two have been published during recent weeks—so this is quite an occasion for a trade book reviewer.

Edward Carrick needs no introduction to British art directors, or, for that matter, to most studio people. He studied art and the theatre with his father, Gordon Craig, in Europe between 1917 and 1926. He was visiting the German UFA studios in 1927, then came to England to join Welsh-Pearson Films: From 1932-5 he was supervising art director for ATP.

Theatre people know him for his design of "Macbeth" at the Old Vic in 1935 (which, by the way, he also directed), and for his "Henry V" and J. B. Priestley's "Johnson Over Jordan" designs at Drury Lane.

A few years ago he wrote what was probably the first instructive book on "Designing for Moving Pictures." It is still, in my opinion, an essential volume for art students of the job of studio-set construction and design.

Now, Carrick has gone one stage farther.

He has prepared "Art and Design in the British Film" (Dennis Dobson, 18s.), which provides a directory of all British designers, together with illustrations of their work and biographical reviews.

The publisher has provided an excellent printing job, which does full credit to the illustrations, most of which are in black and white. This is no disadvantage because the designer is mostly concerned with planning for a monochrome picture. It is unfortunate, how-

ever, that several illustrations of designs for Technicolor pictures have not been reproduced in colour.

In his introductory review Carrick puts a strong case for training and encouraging the production designer. He argues that all directors *should* (his italics) be creative artists. "Unluckily, some are still led to believe that the mechanics of film-making are so complicated that technicians are more useful than artists," he says. "The knowledge of film technique helps no further than a would-be writer is helped by a knowledge of spelling and grammar. . . . The ideas must be inspired."

For anyone who has more than a "quickie" outlook on films the book is a sound investment.

"The Best 5/- worth for Some Time"

The second film man's book is "Scott of the Antarctic—The Film and its Production" (Convoy Publications, 5s.). It's about the best five bobs' worth to be published for some time. The story of the film is written by David James and the volume provides not only an excellent souvenir for the unit concerned in making this Ealing production, but also a piece of first-class reading matter for anyone interested in the serious aspects of film making.

The book is a good blend of the strictly technical and the "high-brow fan" literature. It professes no more than a record of events, dramatised with an excellent selection of stills and maps. The production sets a very high standard for the publishers of the shoddy (and often more expensive) story-of-the-film books.

P. G. B.

SETPIECES

RADIO listeners will have a chance to hear film director John Paddy Carstairs (whose 21st film, "Fools Rush In," was completed at Pinewood last week) read one of his short stories on New Year's Eve. He will read for the BBC a story from his newly published collection, "My Fancy Has Wings," called "Bert Wimpey Repays a Debt," which he wrote while serving in the Royal Navy.

Christmas Eve is the scheduled date for the finish of the Two Cities' Technicolor film, "Trottie True." Producer Hugh Stewart and director Brian Desmond Hurst are putting on a spurt at Denham in an effort to keep to schedule—ten set-ups were netted on one day last week.

The preliminary match in the tie for the BFPA football cup, 1948-49, between Welwyn and Crown Film Unit, Beaconsfield, resulted in a decisive win for Welwyn—15 goals to two. Scorers in the Welwyn team were Bob Dixon (7), Frank McNeill (5), F. Walpole, J. Wells and R. Jenner. The Welwyn team will play the winner of the ABPC (Elstree)-Ealing match.

Busy week for George and Alfred Black producing Two Cities' "The Perfect Woman" at Denham. After seeing director Bernard Knowles take the first scenes of this Patricia Roc-Stanley Holloway-Nigel Patrick starring subject they finalised arrangements for the new Sid Field show, "Harvey," which, with H. M. Tennant, they are producing in Birmingham. Then a trip to Blackpool to arrange next summer's entertainments, the first night of "Harvey" in Birmingham and back to Denham for "Trottie True."

"Diamond City," Sydney Box's "outdoor" drama, is due to take the floor at Shepherd's Bush studios soon after the Christmas break. David Farrar and Diana Dors will co-star. Frank Bundy is producing and director David MacDonald is collecting background material in South Africa.

Exactly on schedule—40 days in shooting—Aubrey Baring's third peacetime film has reached the end of floor work at Pinewood. It is "Fools Rush In" which he produced for Pinewood with John Paddy Carstairs directing.

When shooting ended members of the unit made a token presentation to Carstairs.

"Fools Rush In" is a family comedy based on Kenneth Horne's stage play. Sally Ann Howes, Guy Rolfe and Nora Swinburne are starred.

"I Want to Get Married," the Gainsborough picture which has been housed at Shepherd's Bush pending the freeing of space at Islington, moves over to the North London studios this week. If present plans remain unchanged it will be the last film to be made at Islington—the Rank Organisation is closing the premises.

Terence Fisher is directing "I Want to Get Married," which stars David Tomlinson, Carol Marsh and Susan Shaw.

CURRENT PRODUCTION CHART

STUDIO & SUBJECT	DIRECTOR	PRODUCER & RENTER	PROGRESS
BEACONSFIELD—Beaconsfield 555 Sponsored Subjects ... ..	...	Crown Film Unit : COI ...	...
BRIGHTON—Brighton 4477 No production ... ..	...	...	...
BRITISH NATIONAL—Elstree 1644 "The Elusive Pimpernel"	Michael Powell and Emery Pressburger	Archers : British Lion ...	7 weeks
BUSHEY—Bushey Heath 1621-3			
CARLTON HILL—Maida Vale 1141 Propaganda Films "Vengeance is Mine" (last stages) ... ..	...	...	...
DENHAM—Denham 2345 "Trottie True" "Adam and Eve" "Madness of the Heart" "The Perfect Woman"	Brian Desmond Hurst ... Harold French ... Charles Bennett ... Bernard Knowles ...	Two Cities : GFD Two Cities : GFD Richard Wainwright : GFD ... George and Alfred Black ...	14 weeks 10 weeks 4 weeks 3 weeks
EALING—Ealing 6761-72 "Kind Hearts and Coronets" (from Pinewood)	Robert Hamer	Ealing : GFD	12 weeks
ELSTREE (ABPC)—Elstree 1600 "The Hasty Heart"	Vincent Sherman	ABPC : Warner	2 weeks
GATE—Elstree 2080 Religious Films	Victor McLure	G.H.W. Productions ... ..	...
HIGHBURY—Glissold 1230 No production ... ..	...	...	...
ISLEWORTH—Hounslow 2323 No production ... ..	...	...	...
ISLINGTON—Clerkenwell 1271 "I Want to Get Married" (From Shepherd's Bush)	Terry Fisher	Betty Box : GFD	6 weeks
MANCHESTER—Blackfriars 1023 No production ... ..	...	...	...
MARYLEBONE—Paddington 2444-5 No production ... ..	...	...	...
MERTON PARK—Liberty 4291 Industrials Documentaries ... ..	...	Oswald Skilbeck Paul Fletcher (Green Park) ...	...
M-G-M BRITISH—Elstree 2000 "Conspirator" "Maytime in Mayfair"	Victor Saville Herbert Wilcox	M-G-M Herbert Wilcox : Imperia ...	7 weeks 4 weeks
NETTLEFOLD—Walton-on-Thames 2414-7 Shorts ... ..	...	G-B Screen Services ... ..	...
PINEWOOD—Iver 700 "Obsession" "Mr. Prohack"	Edward Dmytryk Thornton Freeland	Independent Sovereign : GFD ... Ian Dalrymple : Wessex Pro- duction ...	4 weeks 4 weeks
RIVERSIDE—Riverside 3012 No production ... ..	...	...	...
SHEPHERD'S BUSH—Shepherd's Bush 1210			
SHEPPERTON—Chertsey 2211 "That Dangerous Age" "I Was a Male War Bride"	Gregory Ratoff Howard Hawks	Korda : British Lion 20th Century-Fox Productions ...	9 weeks 13 weeks
SOUTHALL—Southall 3281 No production ... ..	...	...	...
TEDDINGTON—Kingston 2181-89 No production ... ..	...	...	...
TWICKENHAM—Popesgrove 4451 No production ... ..	...	...	...
VIKING—Western 2516 No production ... ..	...	...	...
WELWYN—Welwyn Garden 3241-7 "Private Angelo"	Peter Ustinov	Pilgrim Pictures	15 weeks
WINDSOR—Chancery 8760, 5211-2 No production ... ..	...	...	...

Awaiting Trade Show

"All Over the Town" (Wessex : GFD), "Bless 'Em All" (Advance), "Badgers Green," "Blue Lagoon, The" (Individual : GFD), "Boy, a Girl, and a Bike, A" (Gainsborough : GFD), "Britannia Mews" (20th Century-Fox Productions), "Cardboard Cavalier" (Two Cities : GFD), "Cockpit" (Gainsborough : GFD), "Christopher Columbus" (Gainsborough : GFD), "Dick Barton and the Silent Plague" (Hammer : Exclusive), "Dr. Leroy's Secret" (Ambassador), "Edward, My Son" (M-G-M : British), "Floodtide" (Aquila : GFD), "Fools Rush In" (Pinewood Films : GFD), "For Them That Trespass" (ABPC : Pathe), "Helter Skelter" (Gainsborough : GFD), "History of Mr. Polly, The" (Two Cities : GFD), "Huggett's Abroad, The" (Gainsborough : GFD), "It's Not Cricket" (Gainsborough : GFD), "Jack of Diamonds" (Exclusive), "Last Days of Dolwyn, The" (Korda : British Lion), "Man on the Run" (Associated British), "Mr. Jolly's Journey" (John Baxter), "One Good Turn" (Ambassador), "Passport to Pimlico" (Ealing : GFD), "Probation" (Data), "Pilgrim's Way, The" (Baze : Exclusive), "Paper Orchid" (Ganesh : Columbia), "Passionate Friends, The" (Gainsborough : GFD), "Queen of Spades" (ABPC : Pathe), "Saints and Sinners" (Arlliss : British Lion), "Small Back Room, The" (Archers : British Lion), "Silent Dust" (Independent Sovereign : ABPC), "Trapped by the Terror" (Merton Park : GFD), "Trials of Charley Peace" (John Argyle), "They Cracked Her Glass Slipper" (Alliance/Anglofilm : GFD), "Under Capricorn" (Transatlantic : Warner), "Vengeance is Mine" (Cullimore-Arbeid : Eros), "Vote for Huggett" (Gainsborough : GFD), "Whisky Galore" (Ealing : GFD), "Warning to Wantons" (Aquila : GFD).

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS

MANAGEMENT

by "THE MANAGER"

Rational Adjustments Yes, but Not a Price-cutting Panic

PRISE reductions are reported from several situations. Every time business starts to drop a little, alarmists, taking the line of least resistance, jump to the conclusion that an overall price reduction will solve all their problems—a futile dream.

It is quite a rational procedure to reconsider price range, but managers must remember that the governing factor in gross receipts is the revenue from the lowest priced seats. There is no other business in the world where various charges—varying by as much as 300 per cent.—are made for what is essentially the same article.

Consequently it appears to me to be bad business to reduce the cost of the cheapest seats, whatever else you may decide to do. It might be more advisable to increase the lower price range, in a levelling-up process.

Only managers on the job fully appreciate the running of a house and how the seats fill. Every manager will confirm that the minute the lowest priced seats are full the sale of the next category is accelerated, and so on, progressively, until the house fills, after which patrons will pay any price to get in.

The Bishop of London

ALREADY managers are experiencing a warm and friendly regard from clergy who have learned about the London decision to show the Bishop's appeal film, "London Calling."

Let's not stop at that. The Church and the kinema are complementary to one another. We must get closer and closer together. The local vicar and the kinema manager should not only be friends, they should be, literally, business associates with common interests, and to their mutual benefit. Do you know any of the local clergy?

The "Kine." Forum

AT the KINE Forum Sir Philip Warter deplored the low standard of showmanship. But, I understand, he offered no solution.

With all due deference I do suggest that Sir Philip should amplify his statement and, as a leader of the industry, tell us what, in his opinion, we could do to improve that standard.

Let me add that I quite agree with him, and while accepting his rebuke on behalf of

my colleagues I do think that we can do little more than at present without guidance, especially from the renters.

I would suggest that Sir Philip looks through a selection of renters' campaign sheets. He should remember when he does so that these constitute the managers' only guide to a campaign, and he must not overlook the fact that managers seldom see a film before they play it.

While on the subject of the Forum let me welcome the statement by Dennis Walls that producers are too remote from the public. That has been my contention for years, but nothing seems to be done about it.

Managers learn quite a lot about the patrons' likes and dislikes. How much of that knowledge is passed on to the producer I don't know; precious little I should imagine, for some of the stories the studios use don't start off with a chance of success.

Key Woman

IN a letter to a national newspaper a reader states that while visiting a Hertfordshire kinema he asked the cashier if the feature film was British or not. The cashier replied, "It's so good it must be American."

It must be a disturbing thought for exhibitors to realise that 9,000 or so of these young ladies throughout the land are in the unique position of being able to make or break their business, just according to their intelligence and ability to answer queries, most especially when answering the telephone.

That is one department where I think we should offer higher wages and attract a more intelligent type of employee. At the present time the margin between cashiers' money and the wages paid to usherettes is so small that many girls fight shy of accepting the responsibility. Don't overlook the fact that in most situations there are days off to cover, and in all kinemas juniors or usherettes have the patrons at their mercy.

Managers' Conditions

FROM what I gather, most of the SCMA national officers agree with the general principles of my recently expressed view that this is not the time for managers to make extravagant demands on their employers. We must consolidate our gains rather than hold a candle to the devils—if

exhibitors will forgive that somewhat harsh simile.

It will be better to satisfy the junior grades with accelerated promotion rather than steep increases. I think that would be more satisfactory to the men themselves. It might mean a ruthless pruning among those holding managerial rank, but the conscientious manager wouldn't resent that; in fact, he might welcome it.

I know no more virulent breeder of discontent than the knowledge that colleagues successfully make as "armchair" managers in high-grade halls and still get away with it.

That leads me to a point for exhibitors. Are you giving your conscientious managers encouragement, and do you always acknowledge good efforts on their part?

A friend of mine some time ago won "The Showman's" monthly award for the best campaign. Not one of his superiors has troubled to congratulate him or even to mention it. If nobody cares, why should we take on all the additional work?

House Worthy?

AN assistant intrigued me when he asked when, and how, he may expect to qualify for the more important title of "house manager." Frankly, I didn't know the answer.

I have always looked upon that progressive step as akin to an unpaid, acting rank in the army, with little merit to it than the pious hope that it is a short step forward towards definite advancement.

The position is, I believe, general only in the larger houses carrying manager, house manager and assistants, when it definitely establishes the second in command.

Dress Clothes

I AM confounded to learn from my wife that the only dress shirts she can buy for me cost 57s. 6d. each, and I need three. In this instance the cash is a far more anxious problem than the coupons.

It is alarming to think that when I go down to the boiler house when something goes wrong I am sometimes wearing £40 worth of dress clothes.

Better Stills

AT last we are to get real photographic stills again. How we will welcome them! No doubt managers will consider increasing their orders for these most valuable accessories, even although some of the renting houses don't do so very much to inspire them.

Even now some of the renters still charge for a whole set if one still is lost. Yes, I know that it spoils a set, but surely there is some machinery by which a renter could replace a single still for a small cost and so retain the enthusiastic support of the managers?

If I were a renter I would ignore the surcharge as a legitimate charge against the goodwill account.

SHOWMANSHIP

Make a Fuss About the Stars

A COLLEAGUE went to a kinema recently to see a British picture. During the course of the programme a personal appearance of the stars was announced.

The stars did their stuff; it was quite an amusing act and was obviously enjoyed by the paying customers.

But the odd thing about it all was that my colleague—an observant person—was completely unaware that a personal appearance was billed for that evening's performance. And very few people in the locality could have known, because the house was by no means a full one.

In fact, my colleague made a check after the show. There was no sign of an announcement in the vestibule or foyers, nor on the

façade. She did discover one, however. It was a streamer, tucked insignificantly away underneath the canopy. It could only be seen if one made a special point of looking at that spot.

That explains, no doubt, why the house was only three-quarters full and why there was no flock of autograph hunters besieging the entrance hall.

Personal appearances, if they are handled in the right way, are big business getters. Not only that; they help to build up the popularity of our stars—another important factor from the long-term publicity point of view.

The stars themselves realise that, and if they are prepared to go through what must be an exhausting and sometimes trying ordeal then surely it is the duty of managers to back them up to the hilt with all the publicity that can be mustered for their local appearances.

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year:—

K. D. EDMONDSON,
Gaumont, Chester.
E. S. GOODWIN,
Carlton, Norwich.
G. LOCKYER,
A/M, Odeon, Bilston, Staffs.
G. E. SEWELL,
Havana, Romford.
N. SCOTT-BUCCLEUCH,
Regent, Norwich.
L. TALLANTIRE,
The Grand, Maltby.

STAR SELECTIONS

SHOP window tie-ups can have enormous publicity value if time and thought are given to producing an eye-catching idea and care is taken in the selection of material.

C. E. Miller, Odeon, Stockton-on-Tees, had a cosmetic tie-up with a leading store for "Oliver Twist." It was no ordinary display, apparently, for from time to time the window blinds had to be lowered in order to get the crowds to disperse.

The attraction was a set of 12 stills showing progressive stages in the making-up of Alec Guinness for his rôle of "Fagin." These were attractively arranged, with a clock face indicating that the making-up took three and a half hours to prepare and a description of the work involved. This display was designed by A. Howarth, house manager, working in co-operation with the store's publicity manager.

Another effective display was seen at the premises of a firm of antique dealers, the attraction here being a model of Dickens' Old Curiosity Shop, the work of a London man now residing in Stockton. The antique dealers also loaned a valuable collection of period furniture for a display in the Odeon's café lounge.

A preview attended by the mayor, other dignitaries and the Press gave the film a good send-off. Incidentally, three members of the female staff donned evening dress to act as receptionists, and, according to Miller, they did a first-class job.

MANAGER PROMOTES A ROAD MARATHON

CAMPAIGNS for "XIVth Olympiad" have, generally speaking, followed a familiar pattern, with showmen concentrating on the sporting angle. W. G. Thomas's effort at the Odeon, Sketty, Swansea, was no exception, but there are one or two points worthy of consideration.

Notable was the road race which he promoted, as the first of the season, with the official sanction of the AAA and police authorities. The event was



A doorman from the Odeon, Manchester, sets up board and easel on waste ground at Deansgate and writes a message about MR. PERRIN AND MR. TRAILL (GFD). The man with the bloodhounds took part in J. Jolliffe's street stunt by trailing the doorman on his rounds

widely advertised and mentioned in the BBC news programme, and attracted some of S. Wales' best athletes.

The course over the three miles ended at Sketty and the first runner to break the tape was handed a torch which he carried on to the Odeon to light the Olympic flame on the canopy. A cup and medals were later presented to the winner and runners-up by the Mayor of Swansea at a Sunday concert.

During the run of the film Thomas had a variety of personalities in the athletic world, including members of the Olympic gymnastic team, and the Welsh champion weight-lifter, appearing in various stage presentations.

Linked with the road race Thomas also ran a novel competition in which prizes were awarded for the best amateur pictures of competitors taking part in the race. Photographic dealers in

the town gave advance publicity to this and the film.

DOVER HEARS ABOUT "NO ORCHIDS"

A COMPREHENSIVE campaign by Leslie J. Brown, Plaza, Dover, left the town well aware of the showing of "No Orchids for Miss Blandish."

Brown's first move was to acquaint the townsfolk with the fact that the local licensing authorities had approved the showing of the film after attending a preview. This was done through the local paper's editorial columns.

Various store tie-ups were then arranged. They included music shops, a multiple store, hairdressing saloon and bookshops, which also distributed a

quantity of bookmarks advertising the film.

At a local ballroom the film was publicised by an elimination dance, with prizes of an orchid and free seats for the winning couple, and at the Dover football ground the film's showing was announced over the PA system.

A news vendor, a character known locally as "Old Tom" was also brought in the scheme. He inserted a throwaway in every newspaper sold during the three days before play-date.

FRENCH CONSUL HELPS CHEVALIER FILM

A SPECIAL invitation to the French Consul, a big poster campaign and special Press advertising, besides a direct mail campaign, were among the mediums used by T. E. Phillips, supervisor of the Buxton Circuit, and Geoffrey Wilkinson, RKO area publicist, for the run of "Le Silence Est D'Or" at the Gaiety, Manchester.

M. Durien, the French Consul, not only accepted an invitation to be present at the first performance of the Maurice Chevalier film, but also supplied Geoffrey Wilkinson with a list of other prominent French people in the city who would be interested in the René Clair production.

Personal contact and correspondence with the principals of language schools in Manchester were expected to yield good results.

A large number of specially drawn 16-sheet posters were also prepared. An interesting feature of these is the use by Mr. Phillips of gold cellulose paint for the title of the film. He believes this paint will withstand even the Manchester climate and remain bright throughout the period of display.

PATRONS COMPLETE

"NOOSE" PUZZLES

A VARIATION of the jig-saw puzzle competition suggested in the Pathé campaign sheet for "Noose" was successfully employed by E. L. Shelmerdine, Regal, Canterbury.

The film was first brought to the

notice of the public by eight shop window tie-ups, all based on the jig-saw angle. Then, with a set of stills and star portraits, plywood and a fretsaw, five jig-saw puzzles were made. The pieces were distributed in envelopes containing instructions to the effect that the recipient should attempt to find the holders of the other pieces. Tickets to see the film were offered to those who presented a completed puzzle at the theatre box-office.

The success of a stunt of this kind depends upon the locality. It was possible in Canterbury, due to the comparatively small community. In fact, Sheldermine states, four of the puzzles were actually completed. Many of the contestants waited in the vestibule in the hope that they would meet other holders of pieces.

HUGGETTS MEET "THE HUGGETTS"

THE MEDWAY towns have the average kinema audience, according to JARO, and are, therefore, the ideal situations to ascertain audience reaction to new films. For this reason "Here Come the Huggetts" had its first showings at the Majestic, Rochester, and the Palace, Chatham.

G. D. Frewin, Majestic, Rochester, got behind the local event with a vigorous campaign. Jack Warner and Kathleen Harrison were billed to make a personal appearance, and Frewin arranged for them to meet a Huggetts family from Strood.

Silk screened 16-sheets were posted in vantage points in the Medway towns, a PA van toured the area, and various window tie-ups were negotiated.

A reception given at the Majestic for the stars was attended by the mayor and mayoress and, of course, the Strood Huggetts family.

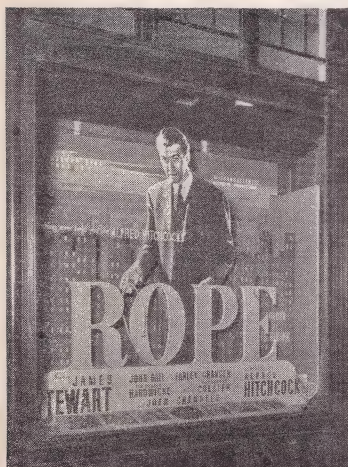
THE ORIGINAL PAW

ERNEST ROY'S production of "The Monkey's Paw" has been creating unusual interest on the ABC circuit. At the Carlton Hill studios, where it was made, requests have been arriving for the loan of the original paw.

Recently it was at Brighton, where Coun. A. J. Sadler, manager of the Savoy, used it to attract business.

A list of managers who wish to borrow the paw is being compiled. Those interested should contact the studio.

The Showman



The theme of *ROPE* is well expressed in the basic advertising motif adopted for the film. It is reproduced in this Warner Bros. Wardour Street window display executed by Milor Display Service

THESE ENTRIES MAKE A POOL OF IDEAS

A COMPETITION sponsored by Harry B. Harris, State Super, Gainsborough, produced good publicity and a stage prologue for "Spring in Park Lane." Held in the kinema's café, the contest aimed to find the best ball-room dancers. Two couples were finally selected and they appeared in a short scene produced as a prologue to the trailer.

* * *

A NOVEL interlude produced by Lewis Gerard, resident organist of the Dreamland Cinema, Margate, was a popular attraction. Entitled "Everybody's Baby," it featured melodies inspired by childhood and was illustrated with Brenograph effects and slides made from child portraits supplied by a local photographer. The interlude had local interest as well as topicality. The photographer co-operating also had a window display drawing attention to the interlude. It included a scale model of the Dreamland's Compton console.

* * *

THE Walthamstow Post printed a picture of Marlene Dietrich with a caption explaining that she is a grandmother, although still as glamorous as ever. Jimmy Turton, of the Granada, followed this up with a letter suggesting that there must be many other "glamorous grandmothers" in the district and announced his intention to run a competition to find them, offering 18 "Pin-Up" home perm. sets as prizes. A foyer display, including the original Post photograph and a reprint of his letter, stimulated local interest and brought many entries, including a photograph from a matron of 88 who proudly claimed 50 grandchildren and 66 great-grandchildren! Turton was also able to link the contest with "Foreign

Affair" in which Marlene appears. A fortunate circumstance? Perhaps! But he admitted that it was he who supplied the original picture of the star to the Post and thereby set the ball rolling.

* * *

TOM RICHARDS, Palace, Eltham, obtained the use of the main-road window of the Savings Committee offices for a display for "Silver River." A background of mountain peaks provided the source of a tinsel river which flowed past an art board carrying portraits of the principal players, and the theme of the message was: "Virgin silver was a foundation in making a great country out of a wilderness: your savings are the life-blood of your country. Let your money flow like a 'Silver River.'" The word "money" was spelled out in coins and more coins were scattered over the floor of the window.

* * *

WHEN about to show "The Birds and the Bees" at the Walthamstow Granada R. H. Turton filled his spacious foyer with cages of budgerigars and canaries. He added a large beehive with model bees and arranged for records of the music from the film to be relayed through concealed loudspeakers, but as soon as the records started all the birds became silent. A naturalist whom he consulted confirmed that the noise of the loudspeakers was upsetting the birds, so Turton switched off the artificial music and let the feathered pets provide their own.

* * *

D. J. MALCOLM was able to run a cost-free campaign to boost "Oliver Twist" at the Forest Gate Odeon by linking with the Fuel Economy Committee and the Central Electricity Board.



The screen Huggetts meet the Huggetts of Strood at G. D. Frewin's, Majestic, Rochester, reception for the GFD film

The windows of the local electricity showroom were filled with an extensive display in which art cards carrying messages appropriate to the leading characters in the film were linked by ribbons to items of electrical domestic equipment. Among the catch-phrases he evolved in collaboration with assistant manager Linsdell were: "Bill Sikes meets with a sad end, but you need not if you save fuel now"; "Oliver Twist asked for more: you are asked to use less electricity during peak hours"; "Fagin was a clever man—in the wrong direction: a clever man in the right direction saves fuel"; and "Don't be an Artful Dodger."

THE SHOWMAN'S CREDIT AWARDS

ACKNOWLEDGMENT is made to the following managers who have submitted noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen.

"LONDON BELONGS TO ME":

T. L. Lloyd, Queen's P.H., Wolverhampton.
T. B. Wilkins, Odeon, Wrexham.
W. E. Pryor, Odeon, Aberdeen.
Miss K. A. Smith, St. John's, Worcester.
D. Nicol, Palace, Aberdeen.
H. Hall, Cavendish, Derby.
R. A. Anderson, Victoria, Cambridge.
E. W. Meadows, Odeon, Whalley Range.
G. S. Mackie, Odeon, Reading.

"SARABAND FOR DEAD LOVERS":

D. S. McGregor, St. Andrew's Square P.H., Edinburgh.
J. S. Crombie, King's, Dundee.
C. Drysdale, Capitol, Leith.
R. Todd, Gaumont, Doncaster.
J. W. Ellis, Coliseum, Burslem.
E. G. Honeyman, Regent, Abbeymount.

"SPRING IN PARK LANE":

E. Aspinall, Capitol, Bolton.
A. Gray, Granby, Reading.
F. Thornton, Playhouse, Miles Platting.

"RIDE THE PINK HORSE":

H. R. V. Addenbrooke, Tower, Morecambe.
J. McEvoy, A/M., Tower, Morecambe.
E. V. Walls, Clifton, Great Barr.

"GENTLEMAN'S AGREEMENT":

V. A. H. Crawley, Odeon, Gillingham.
F. J. Robinson, A/M., Odeon, Gillingham.
R. Miller, Picture House, Aberdeen.

"CORRIDOR OF MIRRORS":

J. Dye, Empire, Dundee.
J. B. Russell, Odeon, Dundee.

"MR. PERRIN AND MR. TRAIL":

M. J. Felton, A/M., Odeon, Barrow-in-Furness.
E. W. McDermott, Odeon, Chester.
R. G. Porter, Odeon, Harrogate.
E. Martin Taylor, Odeon, Hinckley.
P. Sykes, Odeon, Lancaster.
W. Watson, Globe, Coventry.

"NOOSE":

G. Williams, Regent, Chatham.
Miss H. M. O. Wheeler, A/M., Majestic, Stoke-on-Trent.
H. A. Stafford, Savoy, Portsmouth.
A. E. Richards, R/M., Empire, Coventry.
Victor Coombe, Savoy, Swindon.

"WOMAN HATER":

L. E. Benjamin, Odeon, Hendon.
S. R. Paternoster, Odeon, Brentwood.

"THE WEAKER SEX":

S. E. Robinson, Odeon, Torquay.
A. W. Street, Odeon, Newton Abbot.
W. A. C. Hall, Odeon, Ipswich.
L. Baldwin, Hippodrome, Putney.

"UNEASY TERMS":

H. E. S. Ingram, Regal, Rochdale.
F. T. Tyler, A/M., Regal, Dursley.

"THE RED SHOES":

T. Johnstone, Odeon, Hawick.
A. T. Fowle, Perrymount, Haywards Heath.

"NIGHT HAS 1,000 EYES":

G. D. Walker, Odeon, Glasgow.
Charles Smith, Odeon, Rhyl.

"XIVTH OLYMPIAD":

L. Page, Odeon, Littlehampton.
A. W. Street, Odeon, Newton Abbot.

"SNOWBOUND":

J. Dye, Empire, Dundee.
J. B. Russell, Odeon, Dundee.

"LIFE WITH FATHER":

E. G. Handford, Rex, Bedminster.
A. E. Griffith, Carlton, Nottingham.

"OLIVER TWIST":

Alfred Franklin, Rialto, Liverpool.
G. A. Warren, Odeon, Bishop Auckland.
R. C. Girdler, Odeon, Hounslow West.
N. F. Lockyer, Odeon, High Wycombe.
D. Darragh, Odeon, Penge.
W. M. Nicol, Pavilion, Airdrie.
F. Hughes, Odeon, Motherwell.

"NO ORCHIDS FOR MISS BLANDISH":

L. D. Reeves, Central, Kidderminster.
E. Bell, Central, Reading.

CHILDREN'S CLUB ACTIVITIES:

E. W. Meadows, Odeon, Whalley Range.
A. G. Ingledew, Grand Palace, St. Albans.
E. K. Scholtz, Rex, Tilehurst.
J. V. Allgood, Empire, Mansfield.

"T-MEN":

Daniel Lewis, Casino, Detmold, Germany.

"I REMEMBER MAMA":

V. A. H. Crawley, Odeon, Gillingham.

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"WUTHERING HEIGHTS":

A. E. Foster, Langham, Pinner.



THE "ZIRCONIA" LAMP

GEC Reports Progress

IMPORTANT experimental work on the production of a high brightness "Zirconia" lamp—mainly developed for optical projection—is reported in the GEC review of progress in 1948.

The use of compact source lamps in colour has advanced, it is stated, and some 60 units are being used at the British Lion studios.

In the field of fluorescent lighting new ratings of lamps have been produced to meet varying needs, and as the result of research in the GEC labs, on halophosphate powders a new "natural" colour has been evolved. A new fluorescent cold cathode tube, known as "Gold," has also been introduced. This gives a warm, orange light and has an efficiency of 20 lumens per watt.

An instant-start circuit for 80-watt, 5-ft. fluorescent lamps has been marketed.

GB-Kalee Staff's Christmas Party

The directors and staff of GB-Kalee opened their Christmas festivities with their annual dinner-dance at Frascati, attended by approximately 200 members with their guests.

E. F. Lyons, joint managing director, in welcoming the guests, also paid tribute to the loyalty of the staff in all departments for their efforts during the year.

H. R. A. de Jonge, joint managing director, delighted his audience with an impromptu humorous verse on the activities of the company, sung to the tune of "Sonny Boy."

The dinner finished with a presentation by Mr. Lyons of a handsome embossed plaque to D. H. Cramer, of the export division, the winner of the darts competition.

Tenders Invited for Secondary Batteries

Manufacturers are invited to submit tenders for the supply of lead-acid secondary batteries and replatal material to New Zealand. This is notified in the Board of Trade information circular under the reference Ten, 17.

TECHNICAL

The "Gas Arc"—a New Light Source

CLAIMED SUITABLE FOR STUDIOS AND PROJECTION

THE development of a new light source—the "Gas Arc"—was described by J. N. Aldington, of Siemens, at last week's meeting of the Illuminating Engineering Society.

This new type lamp, it is claimed, is suitable for projection as well as colour photography, and is expected to find wide application in these fields.

The term "Gas Arc," Mr. Aldington said, has been applied to a recently developed range of xenon-filled discharge tubes operated under conditions which cause them to emit radiation of sunlight quality. The radiation from the "Gas Arc" is characterised by an intense continuum extending from the ultra violet through the visible region into the infra red.

In considering the general theory of gas discharges it is necessary to remember that the physical conditions which obtain in any discharge tube may exert a dominating influence on the properties of the resultant radiation. A well-known example is the radiation from the electrically excited mercury atom. At low pressure the radiation is largely centred around the 2537 Å region, but at higher pressures an increasing proportion of the emitted energy occurs in the visible region.

Research Conclusions

Existing techniques have so far allowed the study of only relatively few elements over a wide range of pressure and current density. Perhaps most is known about mercury vapour and comparatively little about the rare gases. Some observations on the spectrum of argon when it was excited in the electrical discharge at high current density indicated a remarkable improvement in the visible spectrum.

The possibilities with krypton and xenon appeared even more favourable and it was decided to make a large-scale investigation. The problem was to determine whether with available materials it was possible to excite the rare gases to such an extent that a continuous background spectrum was obtained and, secondly, to determine whether under such conditions a practical lamp would result which would have a reasonably high efficiency.

It was found that by confining the arc within a restricted space and by arranging for the tubular envelope of the lamp to be water cooled a high-current low-voltage arc could be produced, the spectrum of which was very favourable.

The development of the "Gas

Arc" in its present form was made possible only by the use of electrode developments and hermetic sealing techniques through quartz.

A 5 kW. "Gas Arc" lamp, the speaker continued, may be made with an efficiency of 30 lumens per watt and the radiation has a colour very close to that of sunlight. Special types of "Gas Arc" have been made with a peak brightness of the order of 2×10^4 stillb whereas the brightness of the normal form is of the order of 5×10^3 stillb.

V/A Characteristic

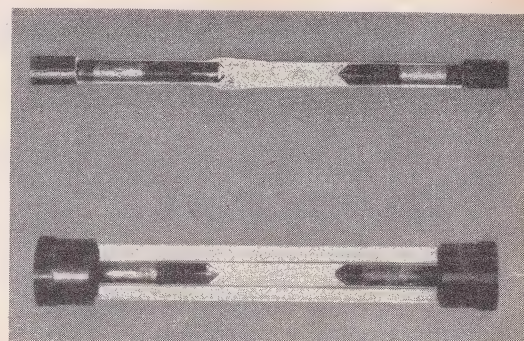
The volt/ampère characteristic of the "Gas Arc" shows interesting changes as the current through the arc is increased. At low current densities the arc voltage decreases with increased current but with further increase in this current an inflection occurs in the characteristic after which further increases in current result in a steady increase in the arc voltage. The point at which reversal of the characteristic occurs is conditioned both by the lamp design and by the nature of the gas filling.

The "Gas Arc" lamp, Mr. Aldington concluded, is suitable for operation from both AC and DC circuits and a normal 5 kW. lamp operates with a lamp voltage of the order of 70 volts. Suitable circuit arrangements have been worked out for the operation of the lamp and for giving a momentary high voltage to procure ignition. The necessary water-cooling equipment can be produced as a complete unit which can be made silent in operation.

The Demonstration

Fabrics displayed in the light of a 5-kW. lamp showed a fine range of colours, while Dufaycolor, Kodachrome and Technicolor pictures showed the light to be similar to that of a studio broadside and superior to that of a flash-lamp.

The lamp demonstrated was water cooled; air-cooled models had been developed only up to 750 watts. Both these lamps had



The Siemens 5 kW "Gas Arc" lamps. Top: Lamp for DC operation, without water jacket. Below: For AC working, with water jacket

linear light sources and were therefore hardly suitable for projection, but for this purpose a compact source type had been made, dissipating $1\frac{1}{2}$ kW. within a discharge area of 4.5 mm. by 4 mm.

The 5-kW. lamp demonstrated was operated on 200/250-volt AC or 100/250-volt DC, at a current of 80 amps., with about 65 volts drop across the discharge. A striking pulse of 3,000 volts was provided by a small transformer. The luminous efficiency was 25 to 30 lumens per watt. The quartz tube was enclosed within an outer tube to provide water cooling. The lamp measured 250 mm. in overall length, the diameter of the actual quartz tube was 22 mm., and of the water jacket 40 mm. It was mounted inside a matt reflector, with the control gear and water supply housed in the base.

Air-cooled Model

The air-cooled model had, said Mr. Aldington, a rather lower efficiency than the water-cooled type—17 lumens per watt. The overall length of the 750-watt model was 300 mm., its diameter 14 mm. It carried 17 amps. at 49 arc volts.

The concentrated source lamp produced the discharge between the ends of electrodes only 4.5 mm. apart. It consumed 15 amps. at 100 amps., and had a peak brightness of 20,000 cp per square cm.

Among the colour tests shown was a Technicolor test. George Gunn described it as a simple method of comparison between light sources, and agreed that the colour of the light left nothing to be desired. The efficiency was, however, low, and he thought a greater portion of the light would have to be utilised. To the cameraman the lamp had the great advantage that its intensity could be adjusted electrically, without change of colour.

L. Nelson, of GEC, mentioning that the gas filling of a single lamp might cost £10, expressed the view that higher efficiencies would later be possible with air-cooled models. H. K. Bourne, of Mole-Richardson, spoke of the advantage of having eliminated the striking delay. F. V. Hauser (Denham and Pinewood) thought the lamp very suitable for the studio, but he did not like the water cooling.

SHIP CARBONS

PEOPLE

G. W. Peacock Goes to King's Cross • 28 Years a Cashier • Maltby Manager's Good Deed

G. W. PEACOCK, manager of the Angel Cinema, Islington, for the past two years, has been transferred to the King's Cross Kinema in place of F. H. Waller, who has been placed on other duties. Mr. Peacock joined G-B in 1935 and was appointed manager of the Red Hall, Walham Green, in 1937. After five years in the Royal Corps of Signals he became manager of the Palmer's Green Palmadium early in 1946.

Camden Town Plaza for the past 28 years and is approaching her 70th birthday, was marked by the presentation to her of a chromium teaset subscribed for by the staff. The gift was handed over by manager S. C. Berrill, himself a trade veteran who was turning the handle of a projector as far back as 1908 with Ruffell's Imperial Bioscope Co. He has since held managerial appointments in many parts of London and the provinces.

GEORGE BIRKS, who has taken over the management of the Angel Cinema, Islington, was formerly an assistant theatre controller with Odeon from 1944 after having been manager of the Southampton Regal for some years.

An all-round sportsman, he formerly showed considerable prowess in boxing, football, cricket, swimming, tennis, skiing and mountaineering and had as a pupil Max Schmeling. He spent 21 years on the Continent, mostly in Germany, from which he made a getaway just before the outbreak of war.

LEWIS H. TALLANTIRE, manager of the Grand, Maltby, was a willing helper in the creation of a fund which has sent a young miner, suffering from Parkinson's disease, to America for medical treatment.

Nearly £50 was raised by Tallantire through the sale of a poem composed by T. J. Middleton, a theatre attendant, who has previously used his gift to the benefit of the CTBF.

Tallantire also arranged for the lad's story to be told in the Pathé News, which did much to bring his plight to the attention of the public.

The retirement of **MRS. FLORENCE COLE**, who has been cashier at the

HARRY CLIFTON, manager of the Friars, Canterbury, handed a



Lana Morris, who appears in *THE WEAKER SEX*, pays a visit to the Cinematograph Trade Benevolent Fund Home, "The Craggs," at Morecambe, where she was received by Coun. and Mrs. Clegg

bouquet to the local Press in an address on "The Cinema" at a recent meeting of the Canterbury Rotary Club. Publicity, he said, was the manager's individual responsibility, and he went on to compare the relative merits of the national and the local Press. London, he said, was far from being right all the time. Local

opinion was just as good. The opinions of the critics frequently did not match with those of the public—what readers really wanted to know was what the films were about. The "national" lasted a day; the "local" was kept for reference for a week.

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J., Box 230, Kinematograph Weekly.

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WANTED.—35-mm. four-way Syn-
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tion. 1½-k.v.a. Crypto Rotary Converter,
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new. Offers.—K., Box 231, Kinematog-
raph Weekly.

FOR SALE & WANTED (Contd.)

FOR Sale. RCA Sound Equipment,
amplifier, two speakers, exciter lamps,
complete set of valves, motors, etc.,
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machines; £125.—Bonded Film Stores,
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LONDON TRADE SHOWS

Films to be Trade Shown Between
Monday, Dec. 27 and Friday, Dec. 31

Wednesday

Dick Tracy's Amazing Adventures (RKO-Radio)

Studio One. 10.30 a.m.
Cast: Boris Karloff, Ralph Byrd, Anne Gwynne, Edward Ashley, June Clayworth, Lyle Latell. **Director:** John Rawlins.

Detective thriller. Boris Karloff is an ex-convict who has forced a luckless scientist to give him a quantity of a new paralysing gas, which he uses in bank robberies.

Dick Tracy, played by Ralph Byrd, is called in by the police, and he eventually makes a capture after shooting it out with his adversary.

Scott of the Antarctic (GFD)

Leicester Square Theatre. 2.25 p.m.
Cast: John Mills, Derek Bond, Harold Warrender, James Robertson Justice, Reginald Beckwith, Diana Churchill, Anne Firth, Kenneth More, Norman Williams, John Gregson, James McKechnie. **Director:** Charles Frend.

After his return from the Antarctic in *The Discovery*, Scott was determined to make another voyage, which he eventually did, in 1909. He reached the South Pole, only to discover he had been forestalled by the Norwegian explorer, Amundsen.

The homeward trek was made in particularly unfavourable weather, blizzard succeeding blizzard with deadly precision. First to succumb was Petty

Officer Evans, and a few days later Captain Oates walked out to certain death in order not to be a burden to his companions.

Scott and his gallant companions perished after a terrific fight against insuperable odds.

Thursday

Kiss the Bride Goodbye (Butcher's)

Studio One. 10.30 a.m.
Cast: Patricia Medina, Jimmy Hanley, Marie Lohr, Frederick Leister, Ellen Pollock, Jean Simmons. **Director:** Paul Stein. Reissue reviewed in KINE. October 12, 1944.

Romantic comedy, describing how a pretty, spirited, working girl and a young soldier ultimately circumvent an attempt on the part of the girl's mercenary and designing mother to marry her off.

Friday

My Ain Folk (Butcher's)

Studio One. 10.30 a.m.
Cast: Mabel Constanduros, Moira Lister, Norman Prince, Herbert Cameron, Nicolette Roeg. **Director:** G. Burger. Reissue reviewed in KINE. November 9, 1944.

A film of romance and endeavour, telling the story of a girl's love for a wireless officer, her resolve to maintain hope when news arrives of the loss of his ship, how she organises "Workers' Playtime" and takes part in the programme.



Anna Neagle and Hugh Williams as they appear in the 1946-7 period sequence of Herbert Wilcox's Technicolor production, *ELIZABETH OF LADYMEAD* (Br. Lion)

Title Change and Trade Show

A REPUBLIC picture, "An Interrupted Honeymoon," previously titled "Homicide for Three," is to be trade shown by British Lion in the company's Private Theatre today (Thursday) at 10.30 a.m.

This unusual "whodunit" concerns a young naval lieutenant and his bride, played by Warren Douglas and Audrey Long, who are unwittingly involved in the murders of two women.

"ELIZABETH OF LADYMEAD" PREMIERE

HERBERT WILCOX'S latest Technicolor production, "Elizabeth of Ladymead," to be released by British Lion, opens at the Carlton Theatre on Christmas Eve, Friday, December 24, for an indefinite run.

Produced and directed by Herbert Wilcox, the film spans nearly a century, and is the story of the soldier husband who returns from the wars to "Ladymead," a Georgian country mansion, and to "the girl he left behind him," expecting to find everything, including his wife, just as he left them.

As Elizabeth of Ladymead, Anna Neagle stars in the roles of four different wives—"Beth" of the Crimean War, "Elizabeth" of the Boer War, "Betty" of World War I, and "Liz" of World War II.

MINISTRY BACKS SCHOOL FILM PLAN

A three-point plan to speed up the development of visual aided teaching in Britain's schools was given to local education authorities by D. R. Hardman, MP, Parliamentary Secretary to the Ministry of Education, at the first preview of classroom films by the National Committee for Visual Aids in Education, and the Educational Foundation for Visual Aids last week.

He asked that visual aids be considered a normal part of the equipment which every school must have; that provision for equipment take place immediately in the planning which is being carried out; and that authorities who have not already budgeted for visual aids schemes start planning in the next financial year.

Passing a vote of thanks to Mr. Hardman and executives of the National Committee and the Foundation, R. Gould, representing the teaching profession, appealed to local authorities and the trade to find a way to slash the prices of 16-mm. projectors.

A full report on the proceedings, together with exclusive pictures and reviews of the films shown will appear in the January issue of SUB-STANDARD FILM.

LATE EXTRA

LONDON TRADE SHOWS

Thursday, December 23.

An Interrupted Honeymoon (British Lion)

Private Theatre. 10.30 a.m.

The Conner's Case (United Artists)

U.A. Theatre, Film House. 11 a.m.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON						
Wed., Dec. 29	10.30	Studio One	Dick Tracy's Amazing Adventure	RKO-Radio	Boris Karloff	A
" " 29	2.35	Leicester Square Theatre	Scott of the Antarctic	GFD	John Mills	U
Thur., " 30	10.30	Studio One	Kiss the Bride Goodbye (Reissue)	Butcher's	Patricia Medina	A
Fri., " 31	10.30	Studio One	My Ain Folk (Reissue)	Butcher's	Moira Lister	U
BIRMINGHAM						
Wed., Dec. 29	10.30	Futurist	Man-Eater of Kumaon	GFD	Sabu	A
" " 29	10.30	Scala	Always Together	Warner	Robert Hutton	A
Fri., " 31	10.30	Scala	Larceny	GFD	John Payne	A
CARDIFF						
Fri., Dec. 31	10.30	Olympia	Always Together	Warner	Robert Hutton	A
" " 31	10.45	Capitol	Larceny	GFD	John Payne	A
GLASGOW						
Tues., Dec. 28	10.45	La Scala	The Gallant Blade	Columbia	Larry Parks	U
LEEDS						
Thur., Dec. 30	10.30	Ritz	Always Together	Warner	Robert Hutton	A
Fri., " 31	10.45	Majestic	Larceny	GFD	John Payne	A
LIVERPOOL						
Thur., Dec. 30	10.30	Forum	Always Together	Warner	Robert Hutton	A
Fri., " 31	10.30	Trocadero	Larceny	GFD	John Payne	A
MANCHESTER						
Wed., Dec. 29	10.45	Private Theatre	Always Together	Warner	Robert Hutton	A
Fri., " 31	10.45	Deansgate	Larceny	GFD	John Payne	A
NEWCASTLE						
Thur., Dec. 30	10.30	Haymarket	Always Together	Warner	Robert Hutton	A
Fri., " 31	10.30	Pavilion	Larceny	GFD	John Payne	A
NOTTINGHAM						
Fri., Dec. 31	10.30	Carlton	Always Together	Warner	Robert Hutton	A
SHEFFIELD						
Fri., Dec. 31	10.30	Hippodrome	Always Together	Warner	Robert Hutton	A

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"SITTING PRETTY"

"FOREVER AMBER"

"CALL NORTHSIDE 777"

"THE FOXES OF HARROW"

"MOTHER WORE TIGHTS"

"THE WALLS OF JERICHO"

"THE LUCK OF THE IRISH"

"GREEN GRASS OF WYOMING"

"THE STREET WITH NO NAME"

"DEEP WATERS"

"GIVE MY REGARDS
TO BROADWAY"

"CRY OF THE CITY"

"BELLE STARR'S DAUGHTER"

"ROAD HOUSE"

ALL 18 Carat *from* **20**
CENTURY-FOX

ON EVERY SCREEN TO-DAY...

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